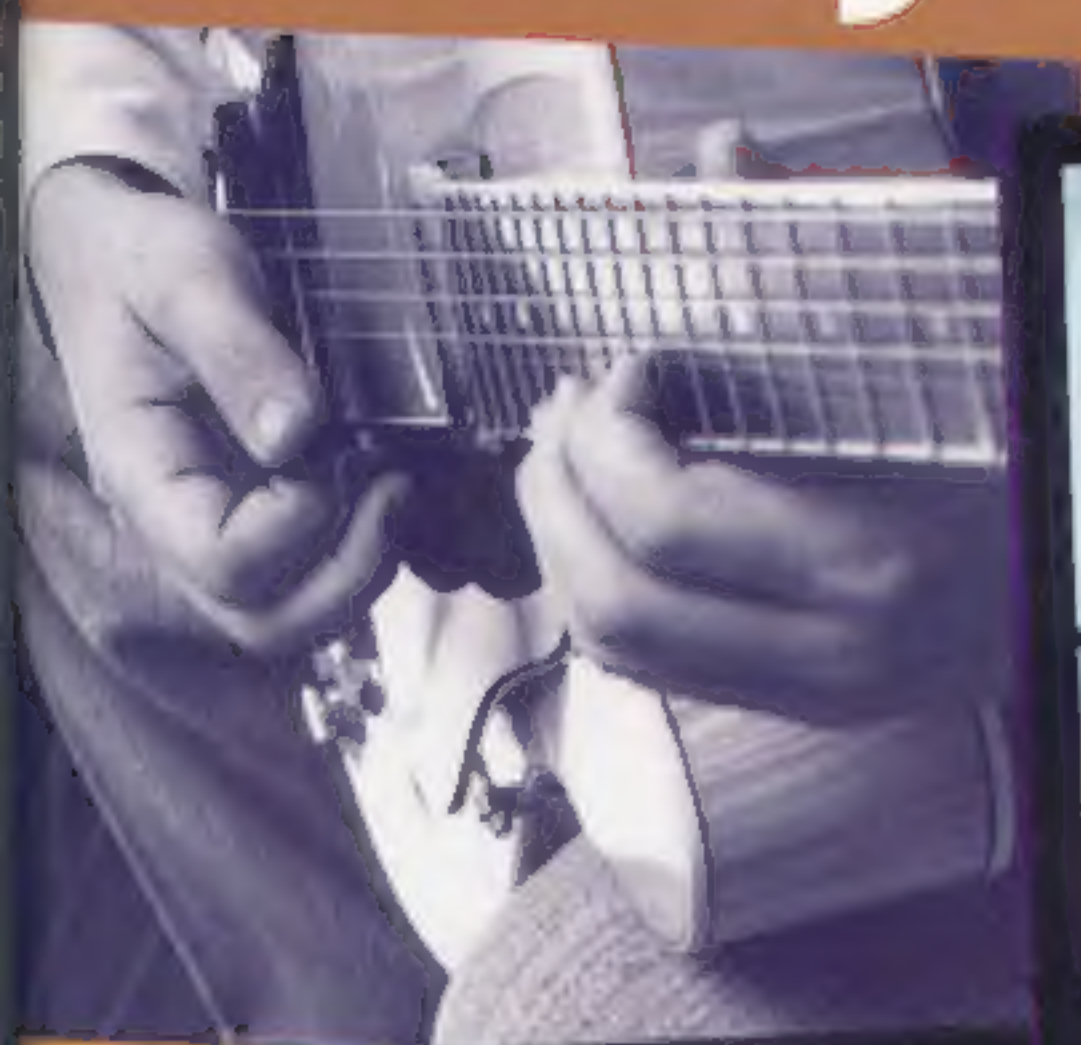


BEGINNING

JAZZ GUITAR



The Complete Jazz Guitar Method

- Beginning
- Intermediate
- Mastering Chord/Melody
- Mastering Improvisation

JODY FISHER

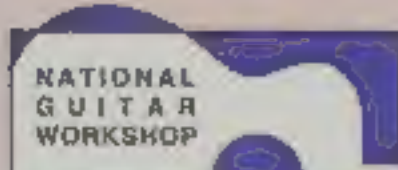


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ABOUT THE AUTHOR

Jody Fisher has worked professionally in virtually all styles of music during his career, from straight ahead and contemporary jazz to rock 'n' roll, country, pop and show groups. He taught Guitar and Jazz Studies at the University of Redlands in Southern California and at the Idyllwild School of Music and the Arts (ISOMATA). An active performer in the Southern California area, he still maintains a private teaching practice, serves on the faculty of the University of La Verne, and as an associate director of the National Guitar Summer Workshop's California and Nashville campuses. Jody Fisher is also the author of the *Guitar Mode Encyclopedia*, also published by the National Guitar Workshop and Alfred.



INTRODUCTION

The book you are holding is the first in a series of four books about learning and playing jazz guitar. Over the years, only the most dedicated students have succeeded in mastering this very expressive musical art form. In spite of the mountains of instructional books and tapes that are available, most students remain in the dark about some very basic concepts regarding jazz and jazz guitar. I believe this is because very few teachers and authors provide an overall picture of what a person needs to learn. Students learn some scales, a few licks, an arpeggio or two, a few chords, and end up wondering how it all fits together.

My approach in this series is to begin with very basic information, and then proceed logically, covering the harmonic, melodic and technical concepts that are needed to see the complete picture. The study of jazz is a lifetime pursuit, but it doesn't have to take a lifetime to learn the basics and start playing.

This series of books is for the self-taught student as well as those studying with a teacher. The books can also be used as a reference source. If you are just beginning your jazz education, you should definitely start with this book and proceed from lesson to lesson and book to book. If you have been studying for awhile you might want to skip around, although you should make sure you don't miss any important information along the way.

These books are different in another way. In the past, you needed separate books for studying improvisation, chord melody and a host of other topics. While this series does not claim to say it all, it does combine most of the important topics. Each chapter is divided into lessons, and each lesson is divided into two separate sections. The "A" sections deal with harmonic and chordal topics and the "B" sections cover information about single line improvisation. Every page, and every topic, can—and should—be supplemented with further information, whether from other books or teachers.

If you are primarily interested in chords and harmony, feel free to proceed through only the "A" sections. If improvisation is your main interest, just study the "B" sections. Since most sections correspond to each other, studying both sections in each lesson will be the most valuable course for many students.

The "Coda" section at the end of the book contains information that you will find helpful in the areas of technique, practicing, and various other jazz related concepts. You should thumb through this section frequently as you will no doubt find tips and advice concerning the areas of study you are working on.

However you decide to use these books, it is my sincerest wish that you will learn and love jazz and contribute to its life and breath.



A compact disc is available for each book in this series. These discs can make learning with these books easier and more enjoyable. This symbol will appear next to every example that is on the CD. Use the CD to help insure that you are capturing the feel of the examples, interpreting the rhythms correctly, and so on. The Track and index numbers below the symbols correspond directly to the example you want to hear. Track 1 will help you tune to the CD. Have fun!

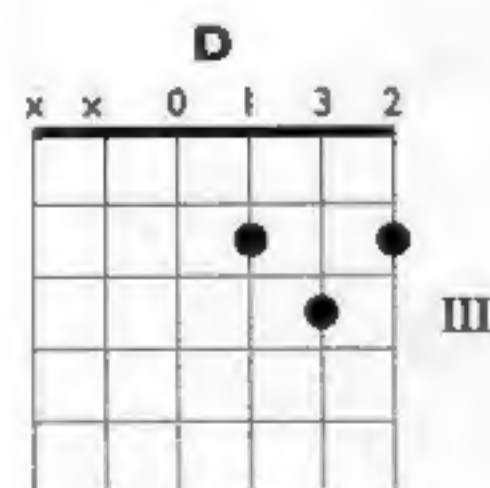
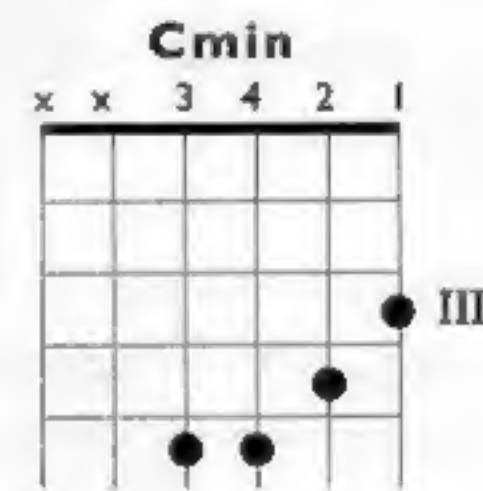
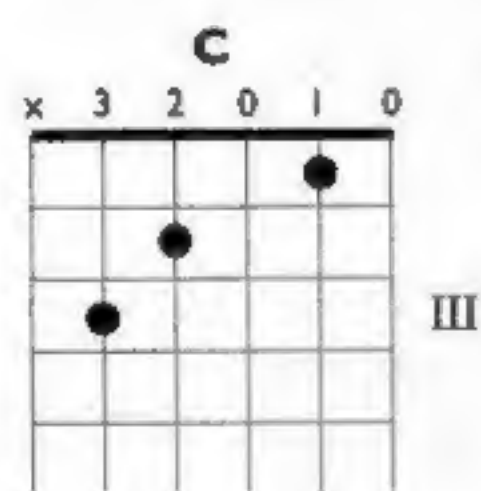
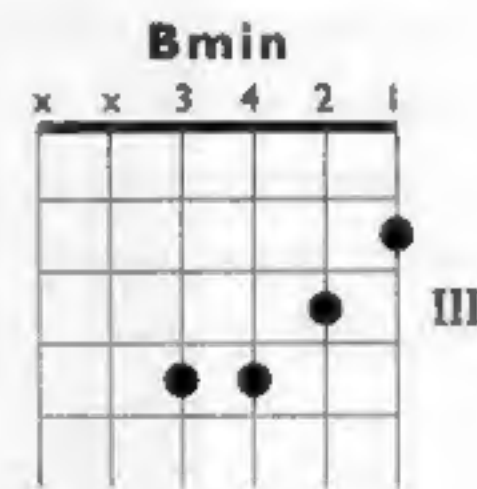
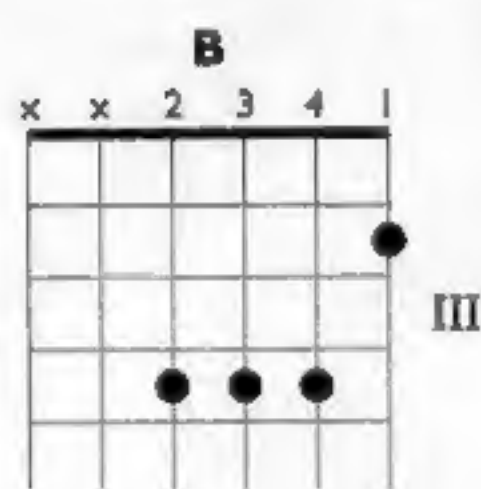
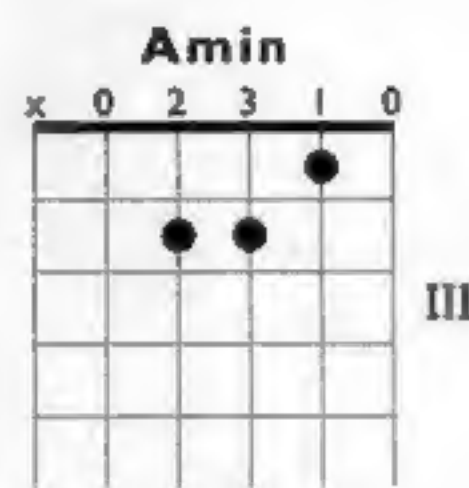
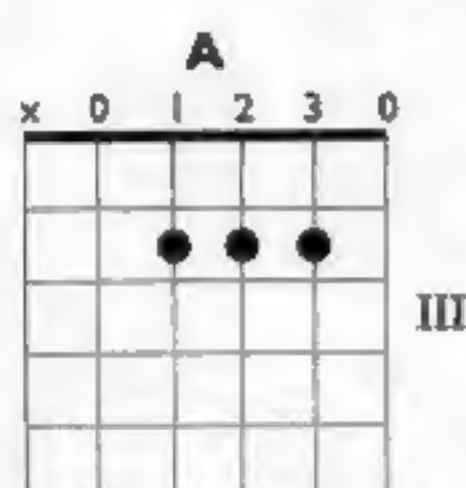
CHAPTER 1

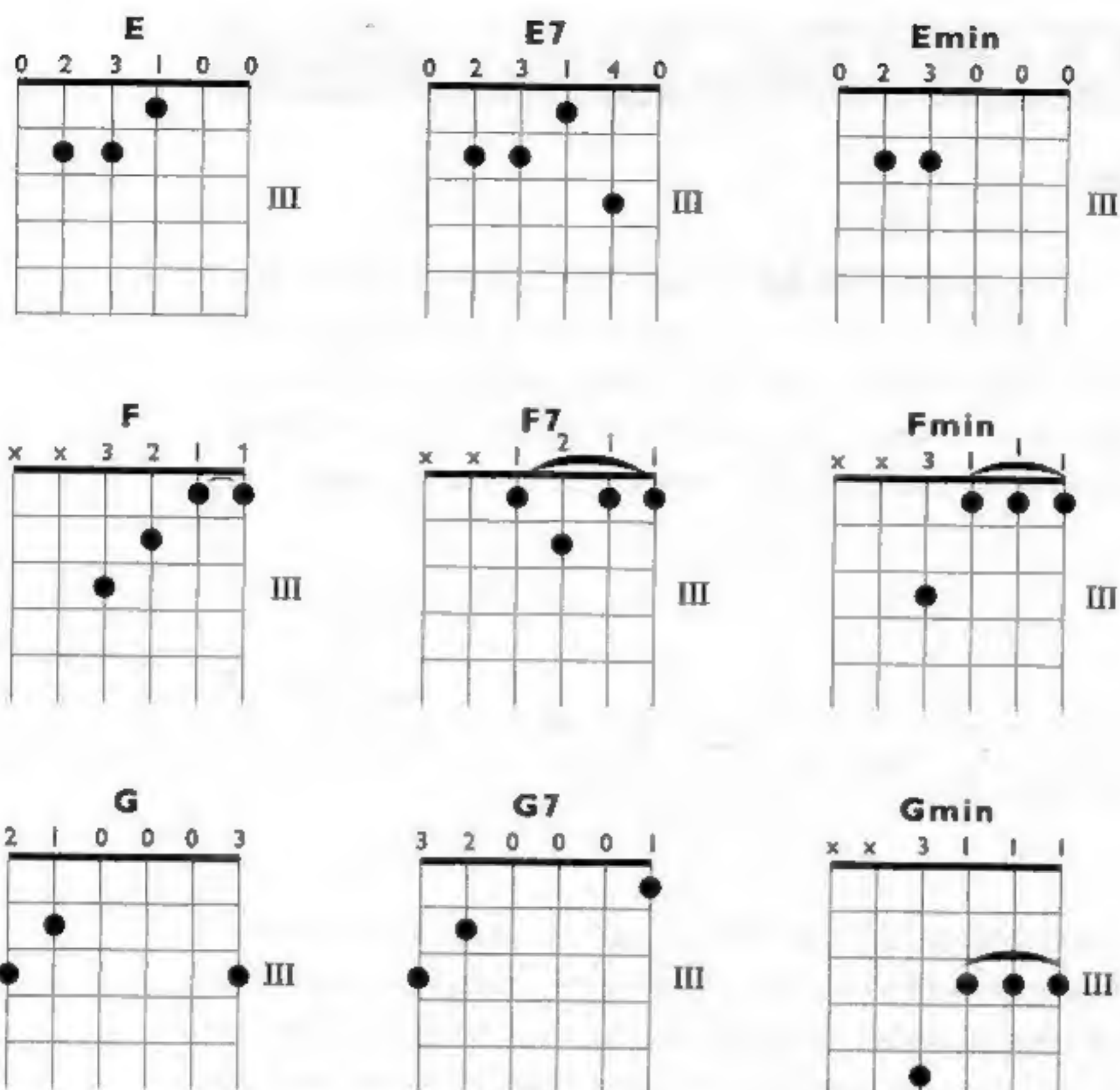
Getting Started

This is not a book for complete beginners. This chapter is a review of the concepts you will need to use this series. You can refer to *Beginning Blues Guitar* by David Hamburger or *Beginning Rock Guitar* by Paul Howard, both available at your local music store, if you need further clarification of these concepts.

OPEN POSITION CHORDS

You need to know the basic open-position chords as well as the standard barre chord fingerings. Changing from one chord to another should not be a problem. If you don't know these chords, learn them well before proceeding.



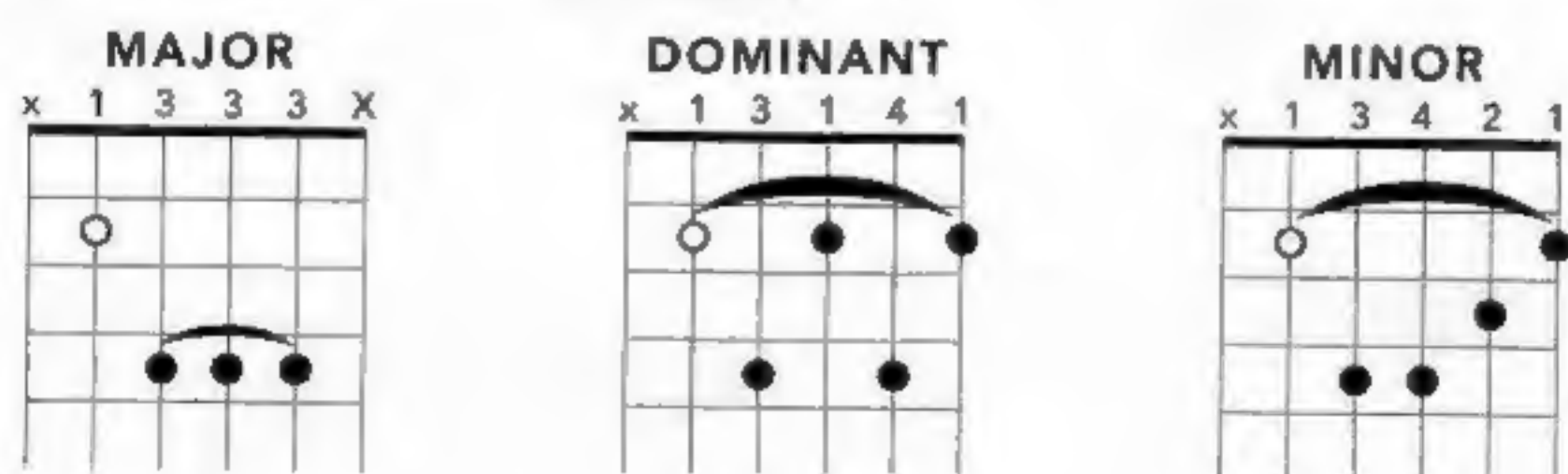


BARRE CHORDS

With the root on the sixth string.



With the root on the fifth string.



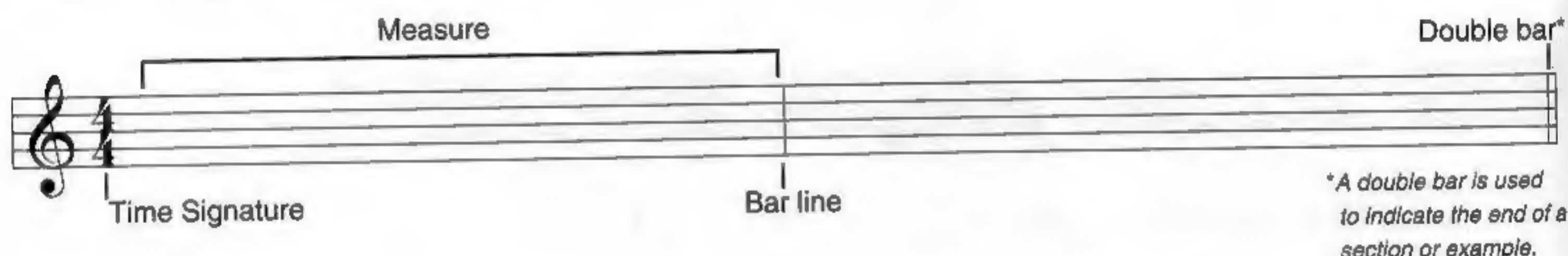
READING MUSIC AND TABLATURE

STANDARD MUSIC NOTATION

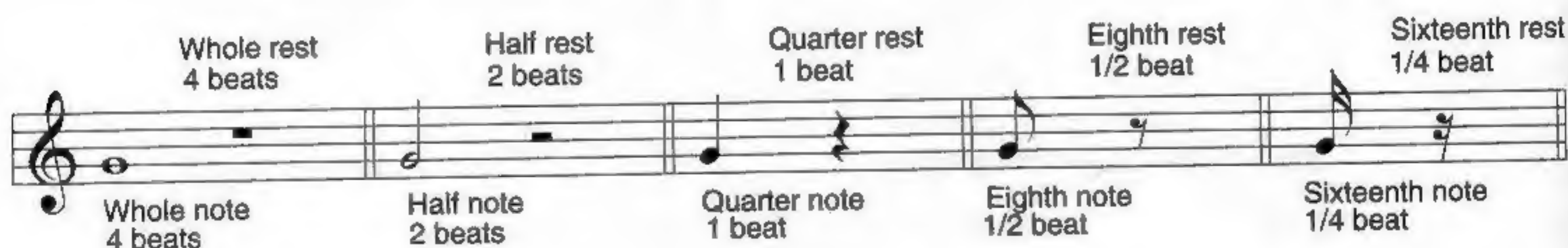
Reading standard music notation is a necessary skill for anyone interested in learning to play jazz. Once you get the idea, you'll find that it's really easy, and then a whole world of instructional books and great music will open up for you. There are two basic elements to standard notation: pitch and rhythm. Every note has a particular note name (pitch) and particular duration (rhythm). The line or space on a note falls on tells you the pitch.



Every piece has numbers at the beginning, called the time signature, that tell us how to count the time. The top number represents the number of beats or counts per measure. The bottom number represents the type of note receiving one count. The most common time signature, $\frac{4}{4}$, is shown below. In $\frac{4}{4}$ time, there are four beats per measure, and the quarter note (♩) receives one beat.

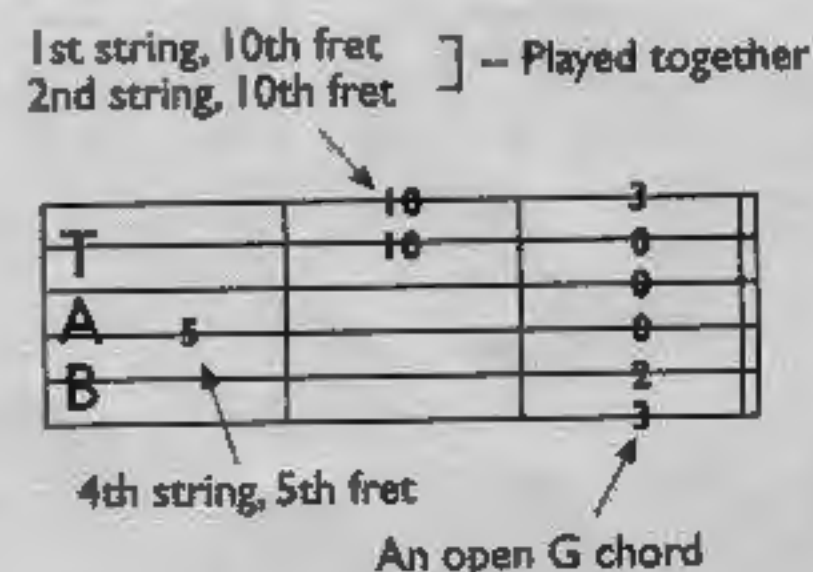


The appearance of the note—the type of note head or stem that it has—tells you the rhythm. Rests tell you when and how long not to play, which is also an important aspect of rhythm. Here are the note values:



TABLATURE

Tablature is a system of notation that graphically represents the strings and frets of the guitar fingerboard. Each note is indicated by placing a number, which shows the fret to play, on the appropriate string.



BLUES PROGRESSIONS AND STRUMMING

You need to be familiar with these basic *progressions*. *Progression* refers to the movement of one chord to another. In jazz, a progression is often referred to as *the changes*.

You will need to know some basic strumming patterns as well. The patterns themselves are not that important. The idea is that you should have the coordination to strum a pattern while changing chords. Read the section on "Basic Strumming Technique" on page 87 for some tips.

STANDARD BLUES PROGRESSION

1

G C G G7

C G C G

D7 C G D7

MINOR BLUES PROGRESSION

2

Amin Dmin Amin Amin

Dmin Amin Dmin Amin

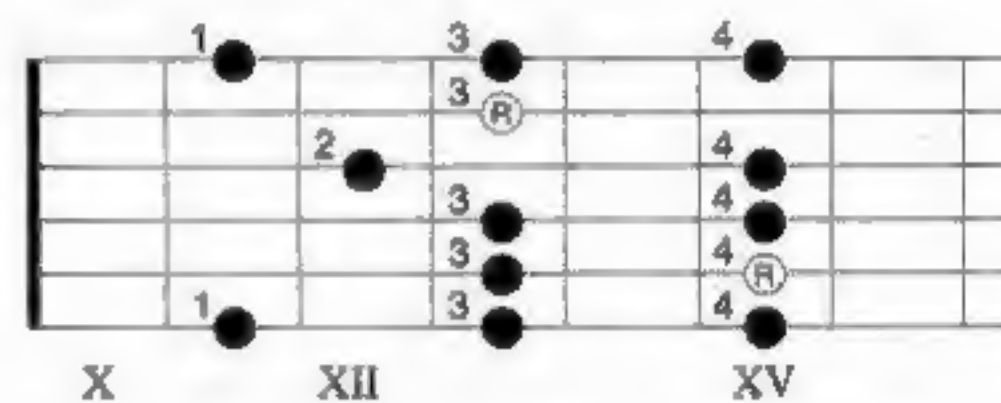
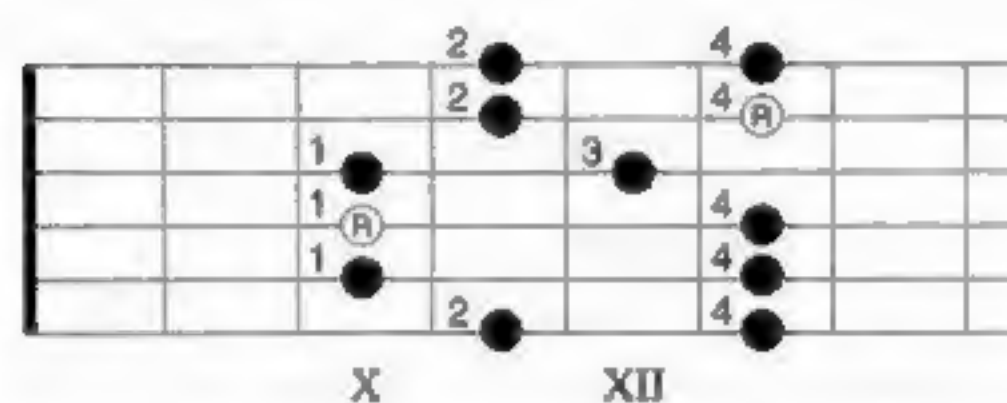
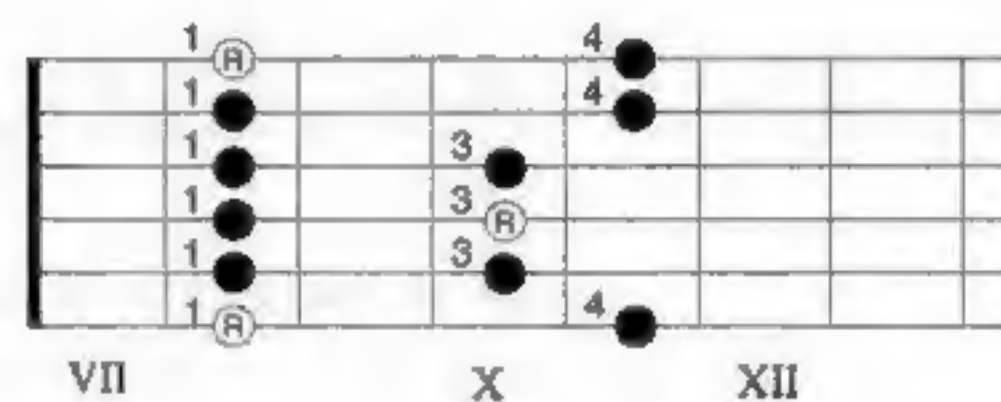
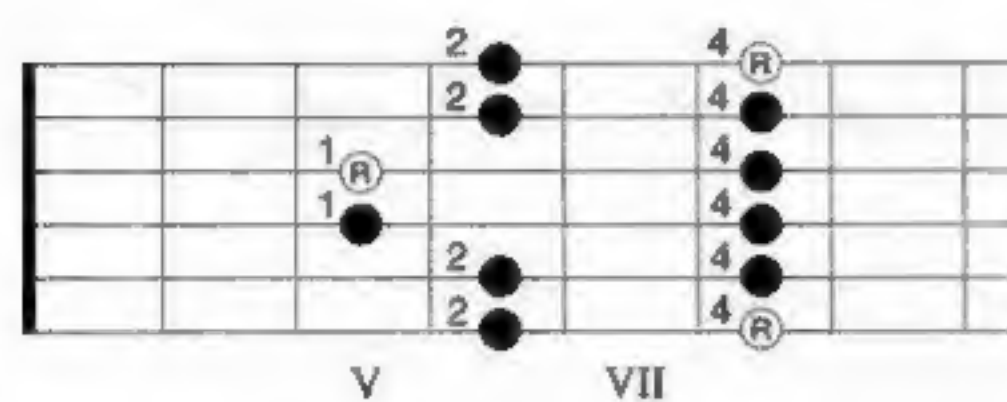
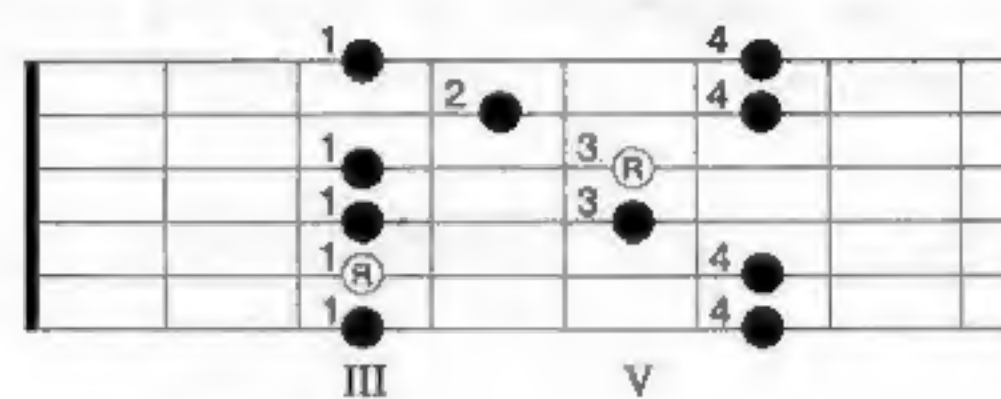
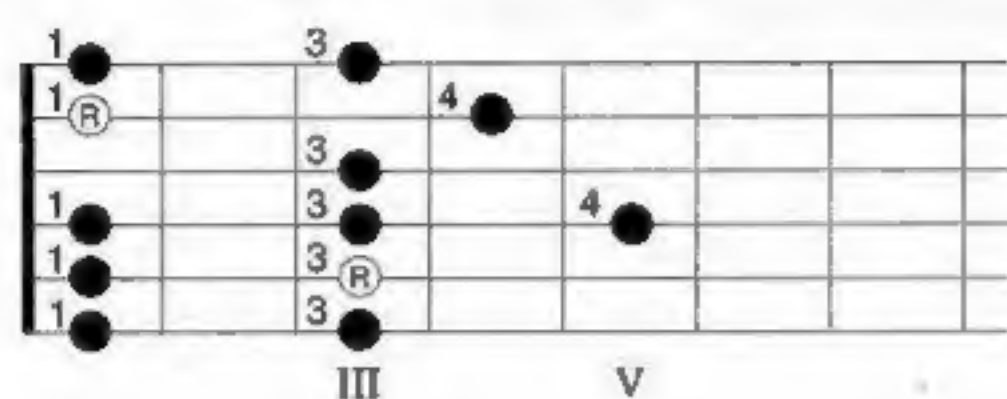
E7 Dmin Amin E7

⋮ = Repeat sign. Jump back to the beginning, or to the previous beginning repeat sign ⋮, and play the section again.

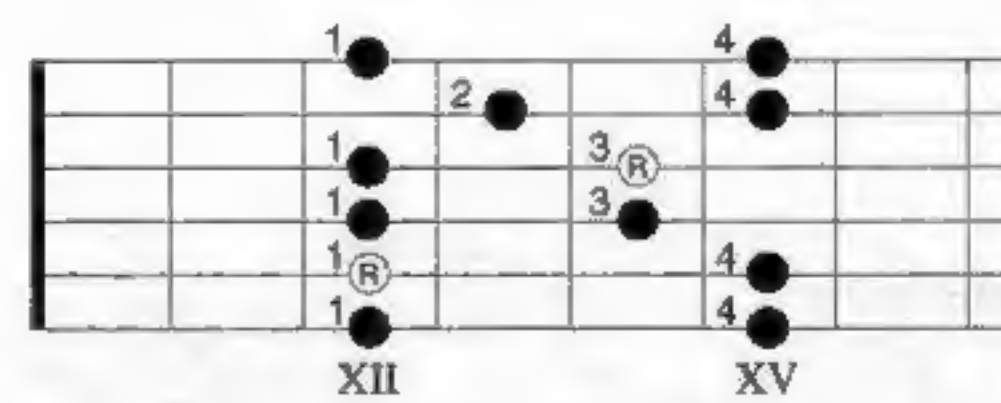
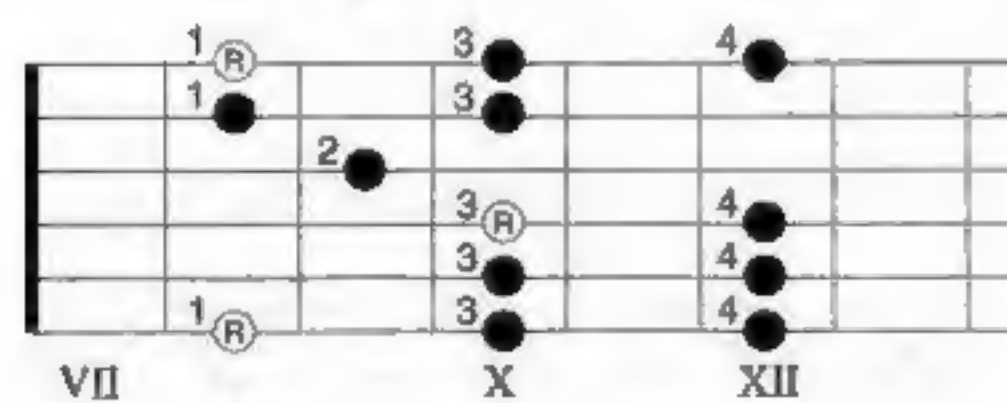
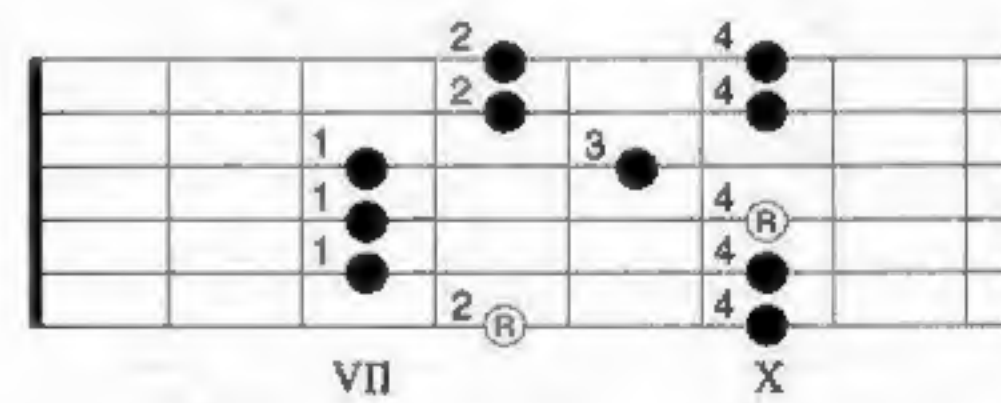
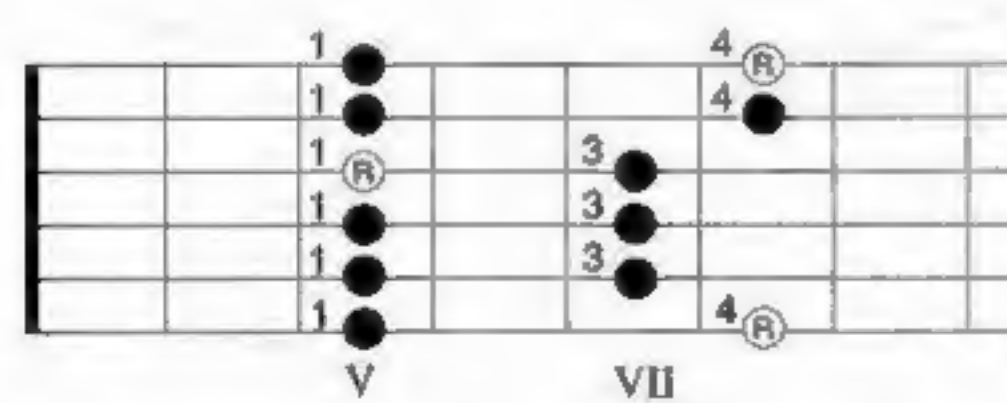
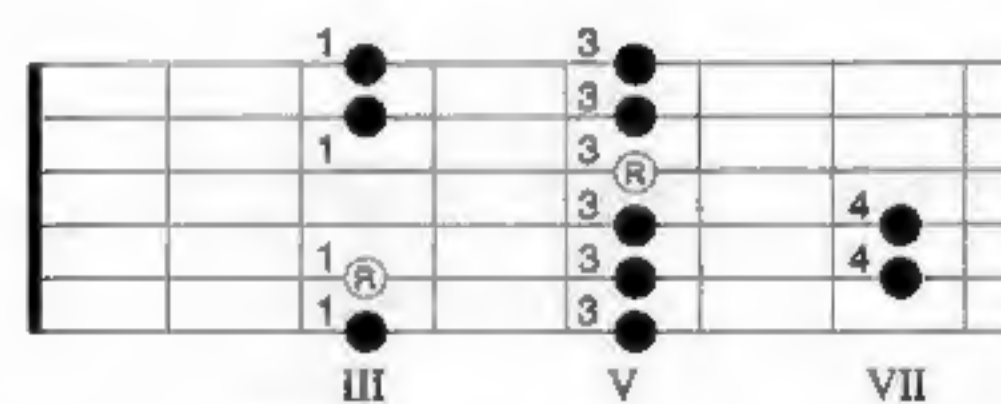
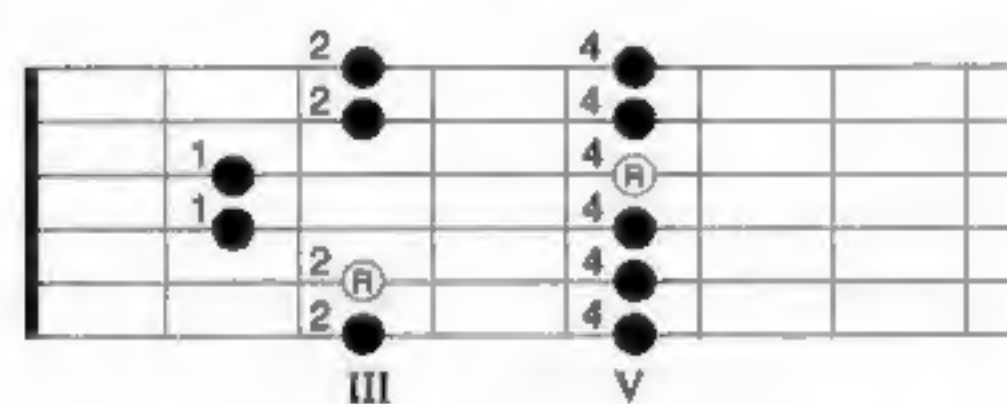
PENTATONIC SCALE FINGERINGS

It is helpful to have some experience improvising in a very basic blues or rock context. You should be familiar with the following minor and major pentatonic scale fingerings.

C MINOR PENTATONIC



C MAJOR PENTATONIC



CHAPTER 2

Lesson 1A: Basic Theory

THE CHROMATIC SCALE

In our western music system we have twelve tones that are repeated over and over spanning many octaves. We call this set of tones the chromatic scale. All of the notes in the chromatic scale are one half step (one fret on the guitar) away from each other. Two half steps would equal a whole step (two frets on the guitar).

Here is a chromatic scale covering one octave (starting and ending on the same tone):

3

A A[#]/B^b* B C C[#]/D^b* D D[#]/E^b* E F F[#]/G^b* G G[#]/A^b* A

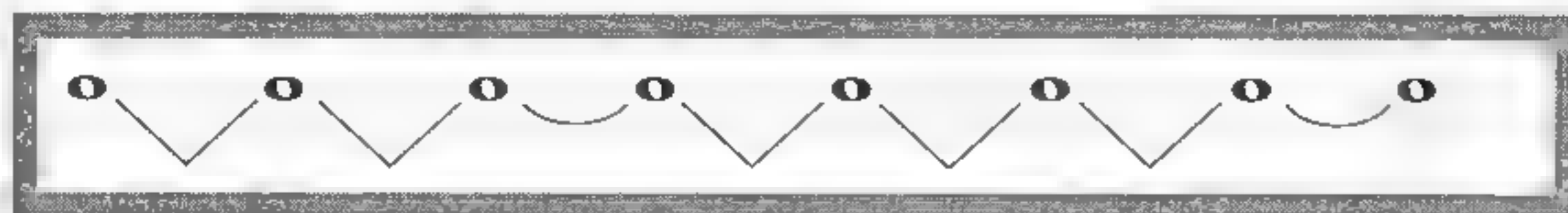
T
A
B 0 1 2 3 4 5 6 7 8 9 10 11 12

- * = Enharmonic tone -
One note, two names.
- # = Sharp - Raise the pitch
one half step.
- b = Flat - Lower the pitch
one half step.

- ∨ = Whole step
- ⤿ = Half step

THE MAJOR SCALE

In our culture, most of our musical resources are derived from the major scale. A major scale can begin on any one of the twelve tones found in the chromatic scale. The whole step/half step formula for a major scale is:



To build a C Major scale, start with the note C. Now we move one whole step up to find the next note, which is D. Another whole step will bring us to the note E. One half step away from E is F. (Take a look at Example 3 and you will notice that there are no sharp or flat notes between E and F or B and C.) Continuing, a whole step up from F is G, another whole step up brings us to A, and yet another brings us to B. Our last move will be a half step up from B to C. We have just constructed a C Major scale.

C Major Scale

4

A C# B C# D D# E F F# G G# A A# B C

T A B 0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

C D E F G A B C

T A B 3 5 7 8 10 12 14 15

E^b Major Scale

5

A B^b B C D^b D E^b E F G^b G A^b A B^b B C D^b D E^b

T A B 0 1 2 3 4 5 6 7 8 9 10 11 12 13

E^b F G A^b B^b C D E^b

T A B 1 3 5 6 8 10 12 13

What you need to do now is construct all twelve major scales on paper, away from your guitar. Construct them in the following order*: C, F, B^b, E^b, A^b, D^b, G[♯], B, E, A, D and G. Check your results against the example below and start memorizing them by recitation away from your instrument. The importance of knowing this cannot be overstressed. Nearly every theoretical concept will be based on this information, and the better you know these scales, the easier your musical studies will be.

Here are the major scales in music and TAB.

6

C Major	F Major	B ^b Major
T A B 3 5 7 8 10 12 14 15	3 5 7 8 10 12 14 15	1 3 5 6 8 10 12 13

E ^b Major	A ^b Major	D ^b Major
T A B 1 3 5 6 8 10 12 13	1 3 5 6 8 10 12 13	4 6 8 9 11 13 15 16

G [♯] Major	B Major	E Major
T A B 4 6 8 9 11 13 15 16	2 4 6 7 9 11 13 14	2 4 6 7 9 11 13 14

A Major	D Major	G Major
T A B 2 4 6 7 9 11 13 14	0 2 4 5 7 9 11 12	0 2 4 5 7 9 11 12













Here are the scales again in a handy reference list. Memorize, memorize, memorize!!

C	Major:	C D E F G A B C
F	Major:	F G A B^b C D E F
B^b	Major:	B^b C D E^b F G A B^b
E^b	Major:	E^b F G A^b B^b C D E^b
A^b	Major:	A^b B^b C D^b E^b F G A^b
D^b	Major:	D^b E^b F G^b A^b B^b C D^b
G^b	Major:	G^b A^b B^b C^b D^b E^b F G^b
B	Major:	B C[#] D[#] E F[#] G[#] A[#] B
E	Major:	E F[#] G[#] A B C[#] D[#] E
A	Major:	A B C[#] D E F[#] G[#] A
D	Major:	D E F[#] G A B C[#] D
G	Major:	G A B C D E F[#] G

***Note:** When arranged in this order, the number of flats in each flat scale increases by one, and the number of sharps in each sharp scale decreases by one. This is a helpful memory tool. Notice that each scale starts four steps above the last (from C to F is four whole steps: C, D, E, F). This is called a "cycle of 4ths," and many of the concepts in this book are presented in this order. See page 16 for more information about the cycle of 4ths.

KEY SIGNATURE

The area between the clef and the time signature at the beginning of a tune is called the key signature. The sharps or flats found in the key signature are derived from the major scale that is the basis for the tune. The number of sharps or flats, or their absence, therefore, will tell you the key of the tune. Each key designation corresponds to one of the major scales. In other words, if you see three sharps in the key signature, you know the tune is in the key of A, because the A Major scale has three sharps. Four flats mean the tune is in A^b. The absence of sharps or flats means the tune is in the key of C, because there are no sharps or flats in the C major scale.

Key Signature	Major Key	Minor Key	Key Signature	Major Key	Minor Key
	C	A		F	D
	G	E		B ^b	G
	D	B		E ^b	C
	A	F [#]		A ^b	F
	E	C [#]		D ^b	B ^b
	B	G [#]		G ^b	E ^b

INTERVALS

The distance between two notes identifies their musical relationship. An interval name describes this distance. It is important to be able to recognize intervals by both sight and sound, and know where they lie on the fingerboard. When determining an interval's name, be sure to include both notes in your count through the musical alphabet, starting with the bottom note and counting upward. For instance, the distance from C to F would be counted like this: C-1, D-2, E-3, F-4. So, the interval from C to F is a 4th.

Along with the numerical name of each interval there is a qualifying name (Major, minor, Perfect, etc.) As you continue with your studies, you will see that this is very important information to have about an interval. The following is a list of intervals you need to be familiar with.

7

Unison	minor 2nd	Major 2nd	minor 3rd ($\flat 3$)
Major 3rd	Perfect 4th	Diminished 5th ($\flat 5$)	Perfect 5th
minor 6th	Major 6th	minor 7th ($\flat 7$)	Major 7th
Perfect Octave	Major 9th	Major 11th	Major 13th

Perfect =	This word has been used for centuries to describe the most pure sounding intervals: octaves, 4ths and 5ths.
Major =	The larger form of an interval that is not "perfect."
Minor =	The smaller form of an interval that is not "perfect."
Diminished =	The name for a "perfect" interval that has been made smaller.

Wes Montgomery

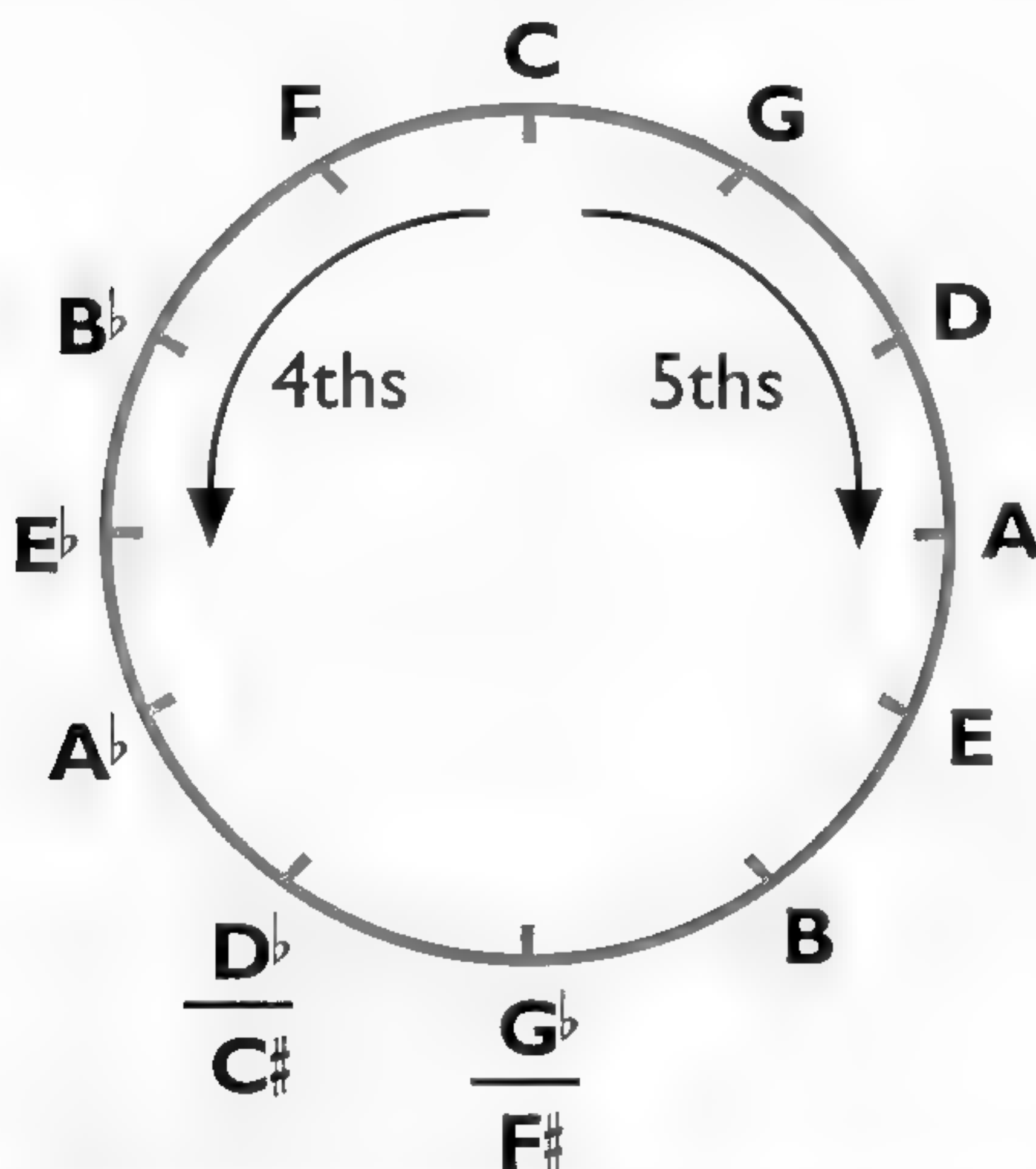


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THE CYCLE OF 4THS (OR 5THS)

Chances are you have seen this diagram in other books and have wondered how it could have anything to do with playing music. Actually, it has a lot to do with learning about and analyzing chord progressions. Think of it as a learning aid. How you use it has to do with what it is you are studying. For now, it is only necessary to understand its basic layout.

In many styles of music, like rock, pop, country and jazz, chords tend to move in patterns. One of the most common patterns in these styles is the movement of a 4th. The cycle (or circle) of 4ths shows this movement. The twelve roots (of chords or keys) are shown around the cycle. If you follow them counterclockwise each root is a 4th higher than the one before it—hence the name *cycle of 4ths*. If you follow them clockwise each root is a 5th higher than the one before—hence the name *cycle of 5ths*. Most jazz studies are taught using the cycle of 4ths. This book will do the same. It would be a good idea to memorize the order of 4ths as it will be referred to often.



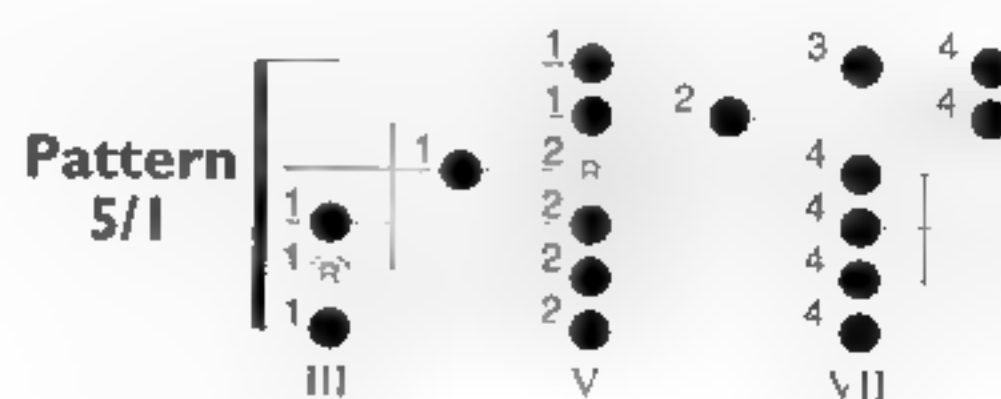
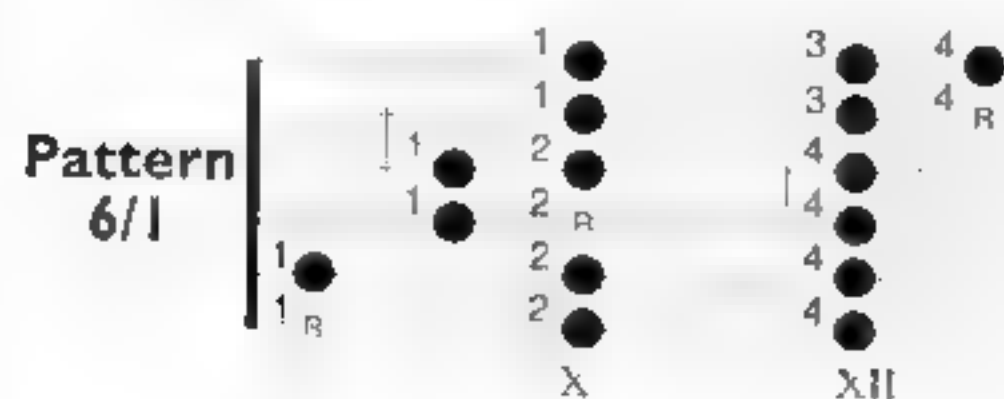
READING ROMAN NUMERALS

We use Roman numerals for fret numbers in scale and chord diagrams, and to label harmonies. Here is a chart showing Roman numerals, in upper and lower case, and their Arabic equivalents:

I, i	1	IV, iv	4	VII, vii	7	X, x	10	XIII, xiii	13	XVI, xvi	16
II, ii	2	V, v	5	VIII, viii	8	XI, xi	11	XIV, xiv	14	XVII, xvii	17
III, iii	3	VI, vi	6	IX, ix	9	XII, xii	12	XV, xv	15		

Lesson 1B: Major Scale Fingerings

In this book you will be learning six different fingerings for the major scale. Three of these fingerings will have their roots on the sixth string and three will have their roots on the fifth string. We will identify these fingerings by what string the lowest root is found on and with which finger that root is played. The first fingering below will be labeled 6/I because the lowest root is found on the sixth string and fingered with the first finger. The second fingering will be called 5/I because the lowest root is found on the fifth string and fingered with the first finger. These two examples are shown in the key of C Major. Memorize these and practice them over the entire fingerboard. Check out the section on page 90 about memorizing scales two strings at a time. Next practice them with the melodic patterns in Examples 8 and 9.



Examples 8 and 9 show how to start melodic patterns that can be continued through the rest of the scale fingerings as given above. Just keep repeating the same melodic shape until you reach the highest note in the fingering. Then, be sure to turn it around and play it backwards. Notice that Example 9 is in $\frac{12}{8}$ time. The best way to count $\frac{12}{8}$ is as follows: 1-and-ah 2-and-ah 3-and ah 4-and ah. It should feel like four beats per measure, with each beat divided into by three. See page 92 for more information about melodic patterns.

Use Pattern 6/I

8

etc.

Use Pattern 5/I

9

etc.

Lesson 2A: Triad Theory & Root Position Fingerings

MAJOR TRIAD THEORY

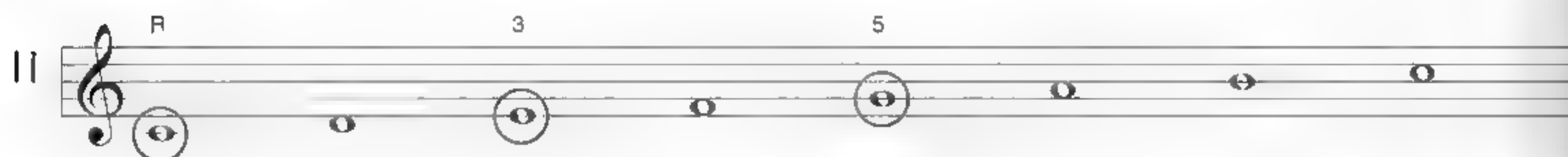
Triads are three-note chords. It is essential for a guitarist to have a complete understanding of these basic chords before studying their larger extensions. Most larger chords are built from triads.

Chords are derived from scales. Look at the C Major scale in Example 10. Notice that each note is given a number indicating its position in the scale. That number is referred to as the *degree*. For instance, E is the third degree.



Triads are built from the root, 3rd and 5th degrees of the major scale (R, 3, 5). These notes can be altered in such a way as to give us four different types of triads: *major*, *minor*, *diminished* and *augmented*.

The major triad is built from the unaltered root, 3rd and 5th degrees of the major scale (R, 3, 5). In C, when we take the root (C), the 3rd (E), and the 5th (G), we have a C Major triad: C E G.



MAJOR TRIAD INVERSIONS

When the notes are sounded from bottom to top in root, 3rd, 5th order, it is referred to as being in *root position*. When the notes are sounded in 3rd, 5th, root order, the term *first inversion* is used. The order 5th, root, 3rd is called *second inversion*. No matter how you play it, however, it is still a C Major triad.



MINOR, DIMINISHED AND AUGMENTED TRIADS AND THEIR INVERSIONS

The minor triad is built from the root, flatted (or lowered) 3rd (written $\flat 3$, said *flat three*) and 5th degrees of the major scale. Once again, in C, we begin with the root (C), the $\flat 3$ rd (E^\flat), and the 5th (G), to make our minor triad: C E^\flat G.

The same inversion system used for the major triad also applies to the minor triad.

13

Root Position First Inversion Second Inversion

The diminished triad consists of the root, $\flat 3$ and flatted (or lowered) 5th degrees (written $\flat 5$, said *flat five*) of the major scale. In C, combine the root (C), the $\flat 3$ rd (E^\flat), and the $\flat 5$ th (G^\flat), and you have a C diminished triad: C E^\flat G^\flat .

The same inversion system applies to diminished triads.

14

Root Position First Inversion Second Inversion

The augmented triad consists of the root, 3rd and sharped (or raised) 5th (written $\sharp 5$, said *sharp five*) degrees of the major scale. In C, take the root (C), the 3rd (E), and the $\sharp 5$ (G^\sharp) to construct the C augmented triad: C E G^\sharp .

The same inversion system applies to augmented triads.

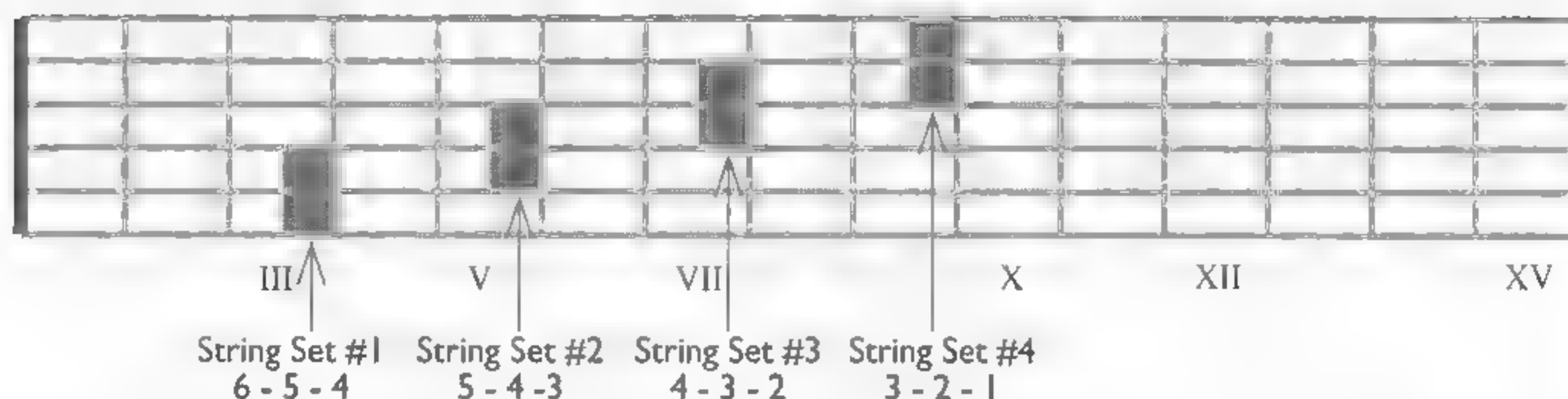
15

Root Position First Inversion Second Inversion

That's the story on triads. It really isn't very complicated, but it is very important that you have a working knowledge of them. It's be a good idea to write out all the triads in all the keys, and in all inversions, away from your guitar. You will start to see why it is so necessary to have all the major scales memorized.

THE FOUR BASIC STRING SETS

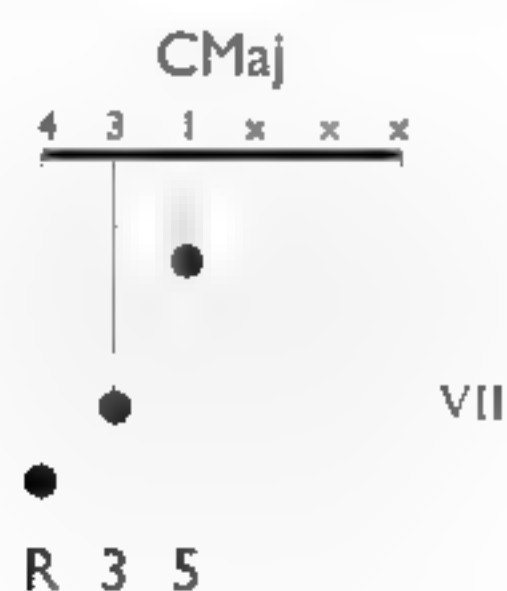
It's time to place all of these triads on the fingerboard. What we are going to do first is divide the guitar into four string sets. For instance, considered together, the sixth, fifth and fourth strings are a string set.



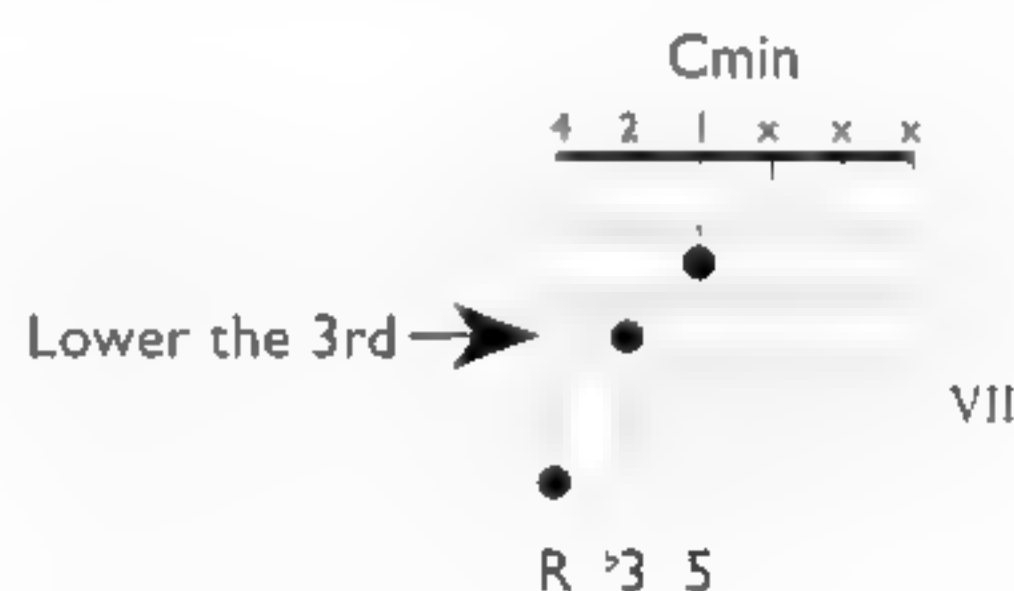
The mission is this: over the next three lessons, build major, minor, diminished and augmented triads in all keys, all inversions, on all string sets, and become familiar with their shapes on the fingerboard.

ROOT POSITION TRIAD FINGERINGS

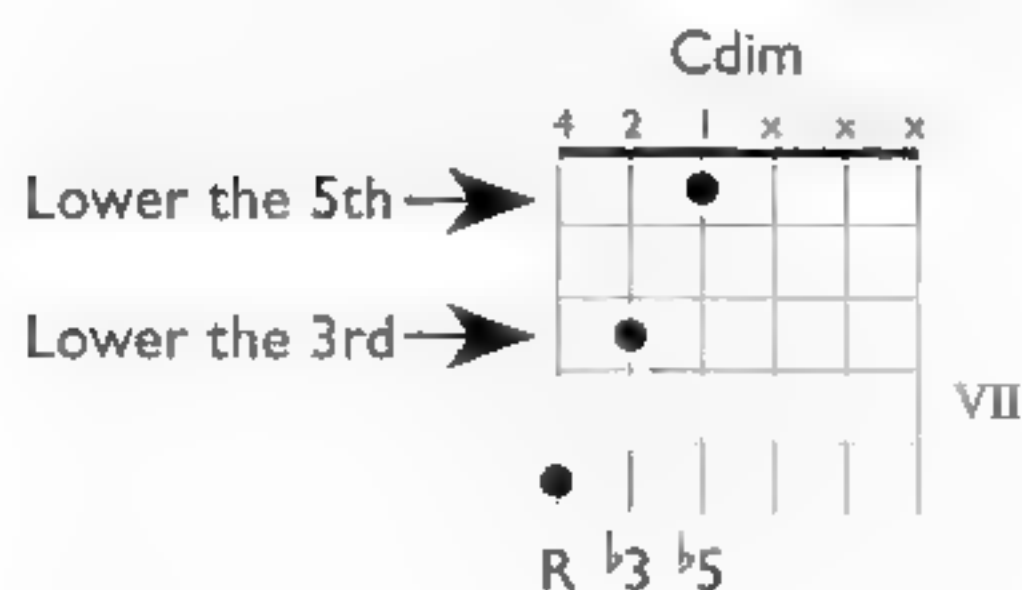
Let's start in the key of C. On the **first string set** we'll find a root position major triad here:



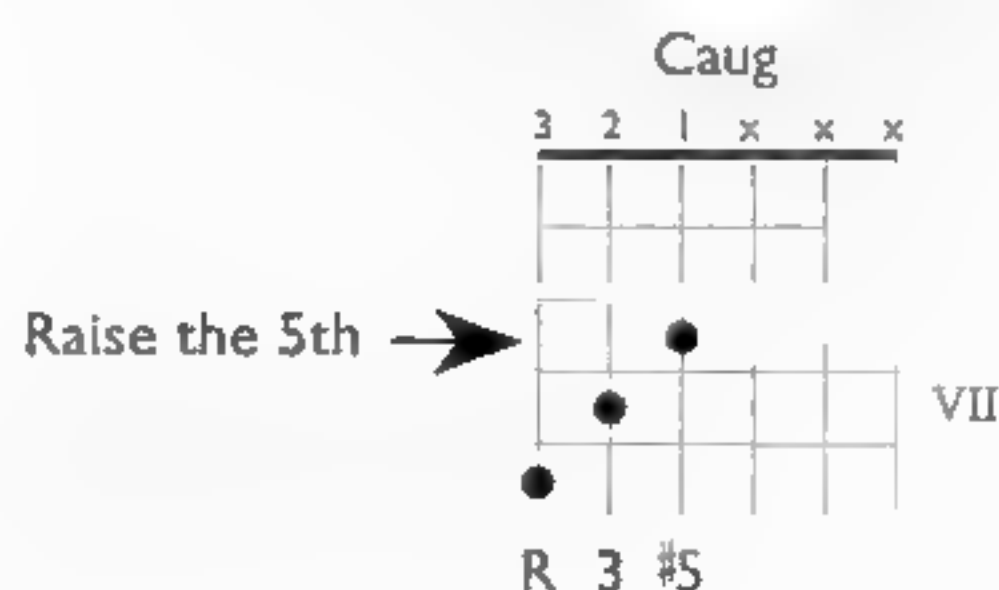
Now, turn this major triad into a minor triad:



The diminished triad looks like this:

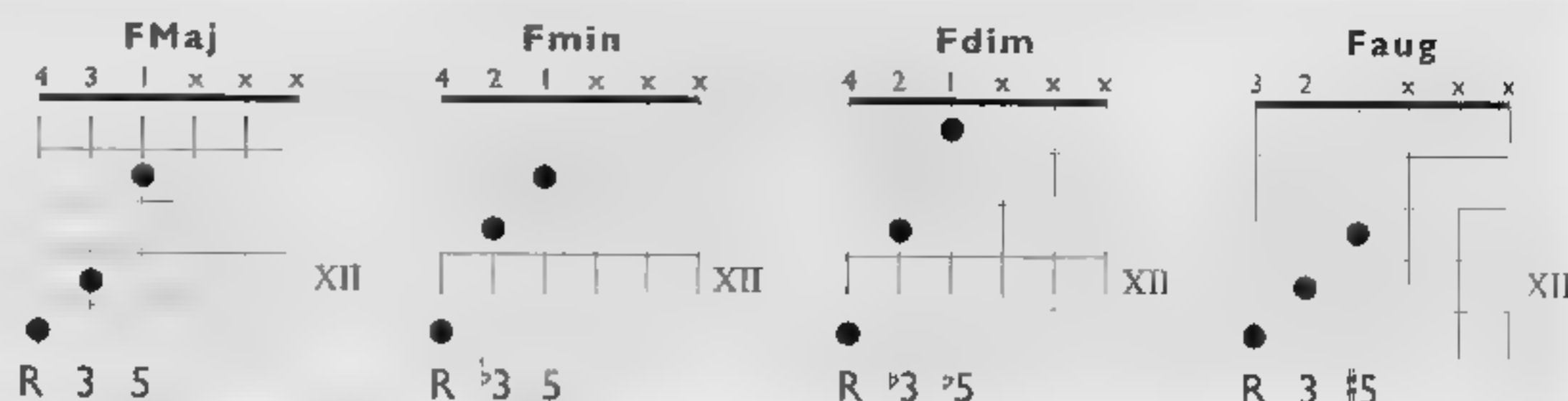


Here is the augmented triad shape:



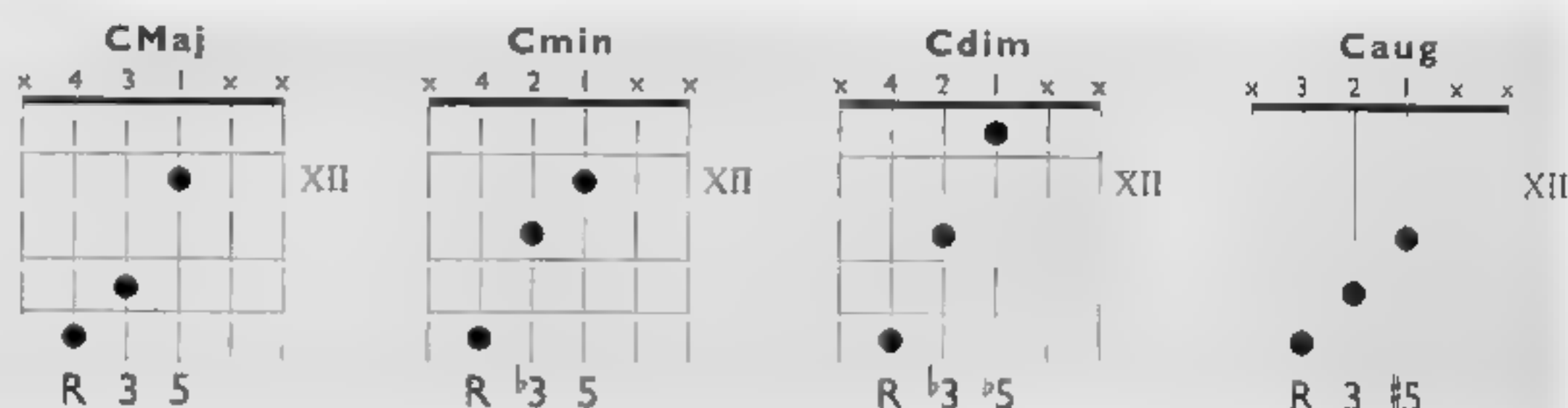
The next step is to find the remaining root position triads on this string set in the keys of F, B^b, E^b, A^b, D^b, G^b, B, E, A, D and G.

On the **first string set**, the triads look like this.



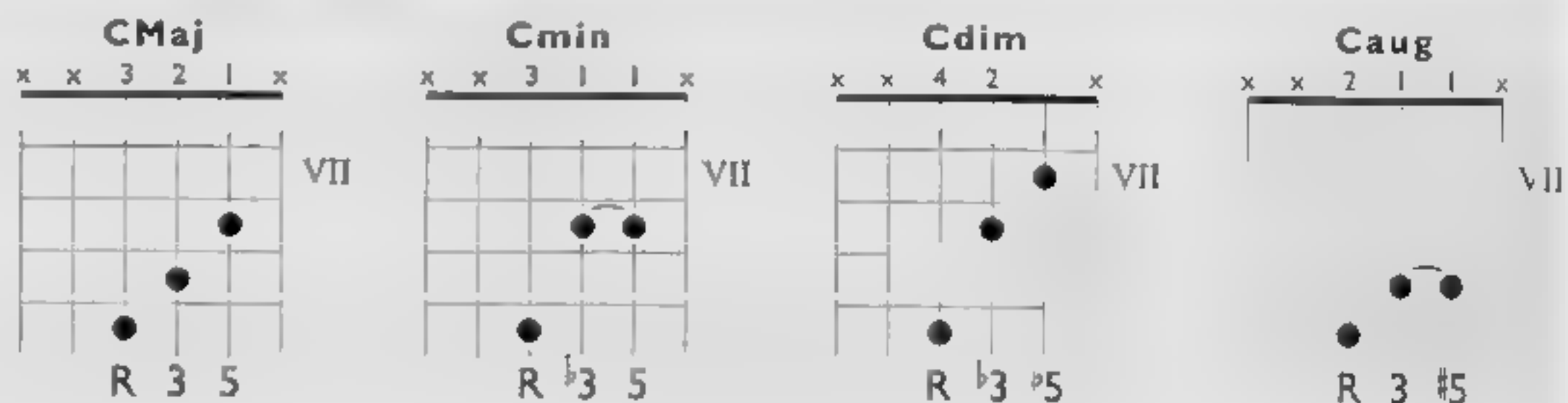
So you see, it's really just a matter of recognizing the shapes and sliding them around the fingerboard, like barre chords.

On the **second string set**, the root position triad shapes look like this:



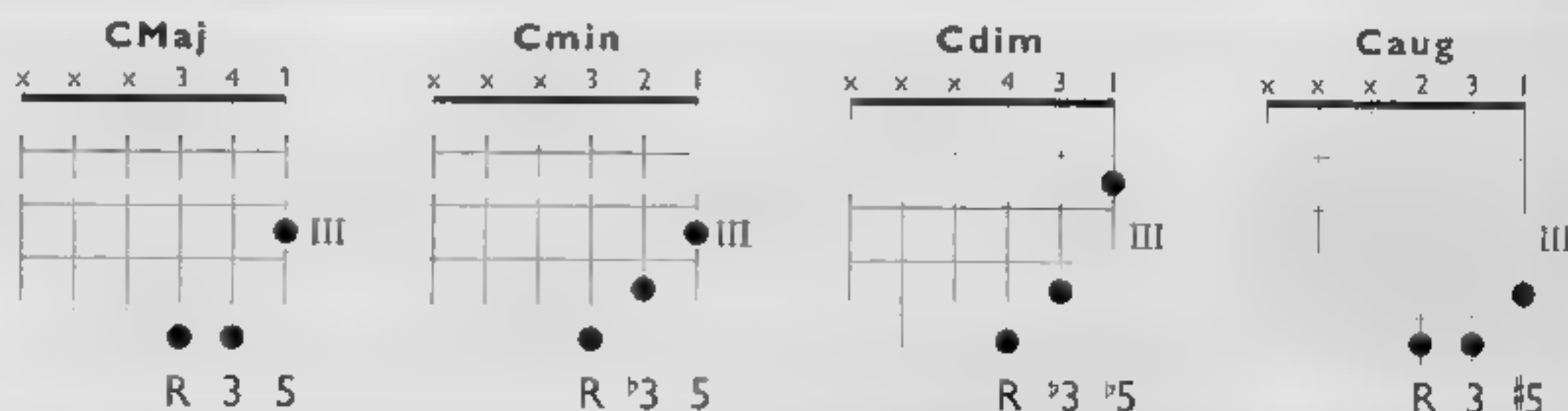
Now locate these shapes in the other eleven keys.

Here are the root position triad shapes on the **third string set**:



Start sliding around to all the other keys. Always be conscious of where the scale degrees lie and the names of the notes themselves.

These are the root position triad shapes on the **fourth string set**:



Once again, find them in all the keys!

Now let's try putting some of these triads to work in a more musical setting. Learn and practice the following etude (study) until all the moves are second nature. Try to memorize the sounds of all four types of triads as you enjoy playing this. Experiment with different *feels* (rhythms) and *tempos* (speeds).

ETUDE #1: ROOT POSITION TRIADS

Track
2

C Amin Dmin G Gaug C Amin Dmin G Gaug

T
A
B

C Amin Dmin G Gaug C C[#]dim Dmin G G^b

T
A
B

F Dmin Gmin C B^b Gmin Cmin F Faug

T
A
B

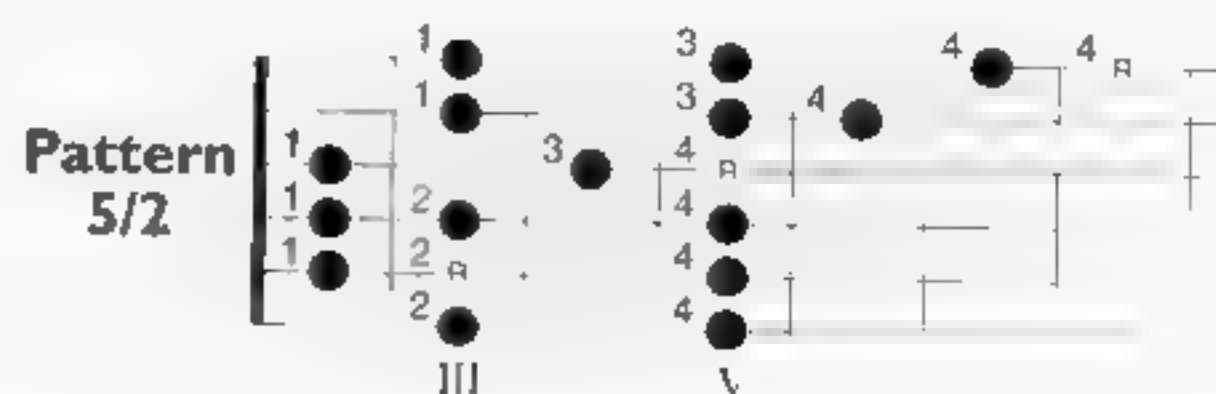
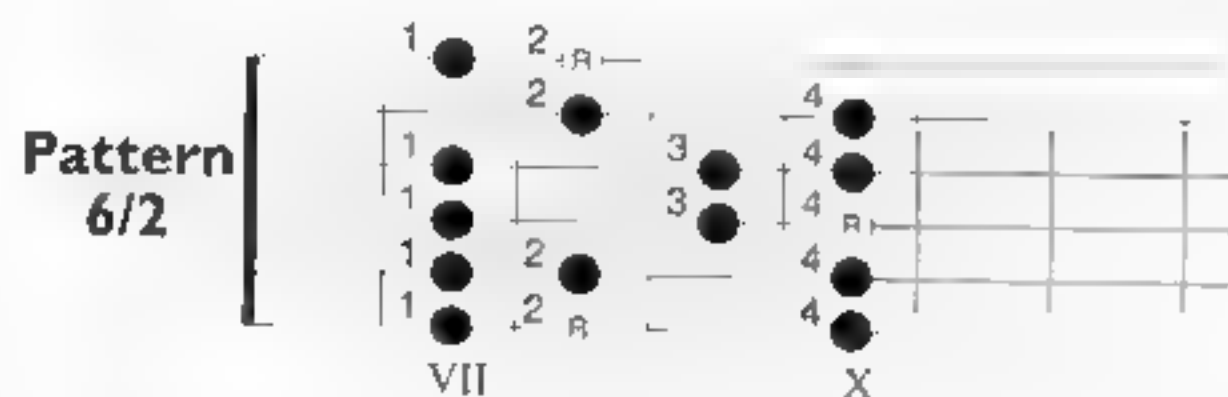
E^b Cmin Fmin B^b A^b A^bmin E^b

T
A
B

Lesson 2B: Two More

Major Scale Fingerings

Here are two more major scale fingerings to practice. We will call the first fingering 6/2 because its lowest root is found on the sixth string and is played with the second finger. The second fingering shown will be called 5/2. Its root is on the fifth string and, once again, it will lie under your second finger. These patterns are shown in the key of C Major.



Try these new fingerings in the following melodic patterns. The first melodic pattern incorporates the use of *eighth-note triplets*. As you know, eighth notes (♩) receive one half of a beat in $\frac{4}{4}$ time. In other words, you can play two eighth notes in the time it takes to play one beat. In the case of triplets, however, you can play three notes in one beat. The easiest way to feel eighth note triplets is to count as follows: 1-trip-let—2-trip-let—3-trip-let—4-trip-let, with the number landing on each down beat in the measure. This sounds just like $\frac{12}{8}$ time (see Example 9, page 17). Check out this example:

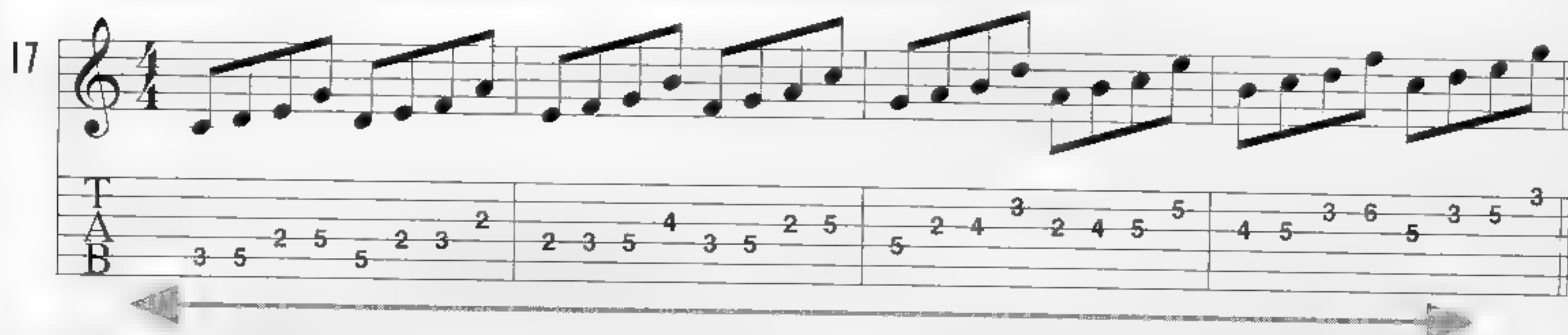
1 trip - let 2 trip - let 3 trip - let 4 trip - let



Use pattern 6/2. Follow the pattern up through the entire fingering given above and back down.



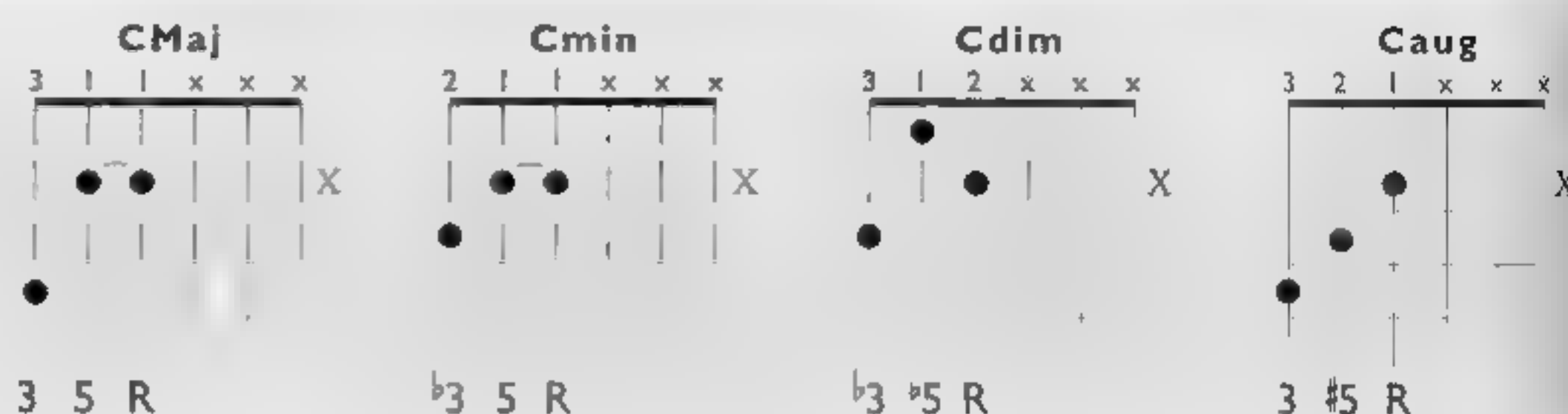
Use pattern 5/2. Follow the pattern up the entire fingering and back down.



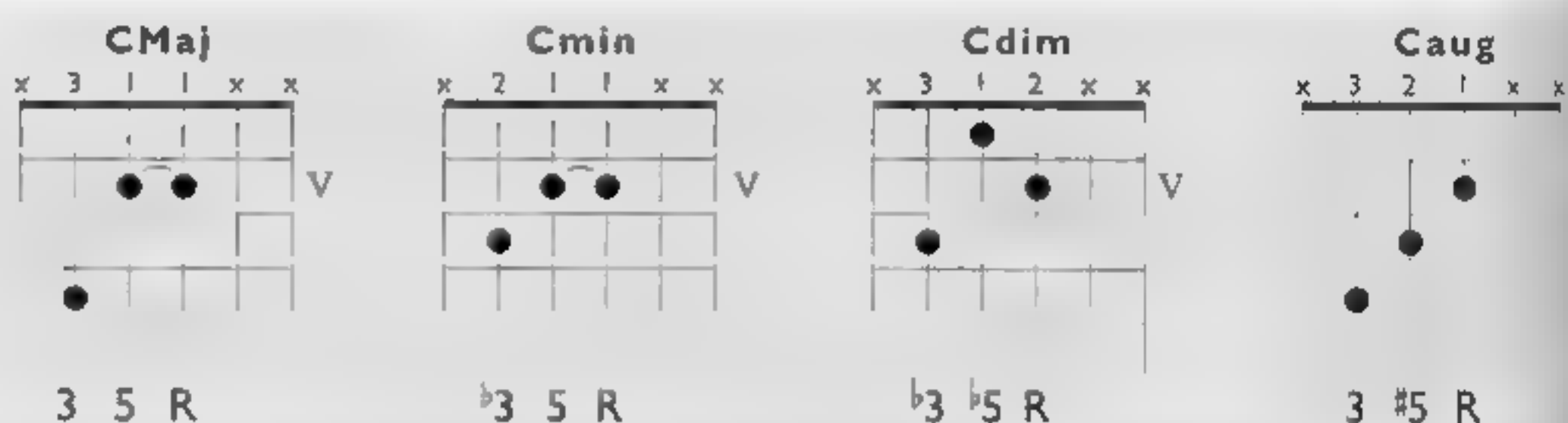
Lesson 3A: First - Inversion Triads on Four Strings

Let's take a look at the triad fingerings in the first inversion. Our approach will be the same, but of course the notes in the triads will be sounded (from bottom to top) in 3rd, 5th, root order.

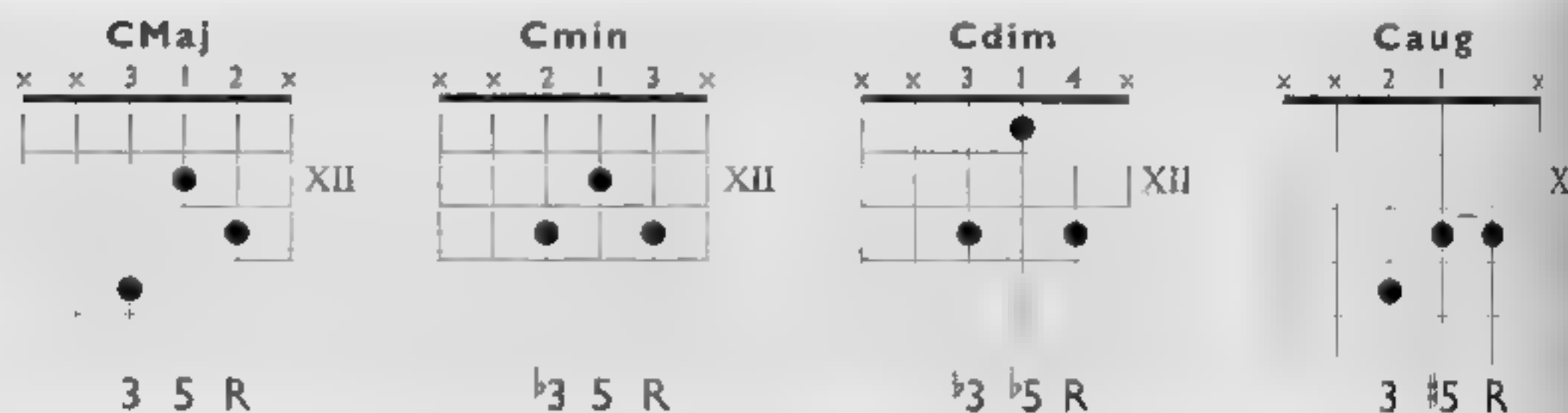
Here is what they look like on the **first string set** in the key of C Major.



First inversion triads on the **second string set**:



First inversion triads on the **third string set**:



First inversion triads on the **fourth string set**:



Run these shapes through all twelve keys. Be aware of what scale degrees and note names you are playing.

After you are comfortable with the first-inversion triad shapes try your hand at this new etude. Once again try to recognize the differences between the four different types of triads. Experiment with different feels and tempos.

ETUDE #2: FIRST-INVERSION TRIADS

Track
3

Bmin Amin Bmin D Amin G F F# G

First system of the etude. Measures 1-4. Chords: Bmin, Amin, Bmin, D, Amin, G, F, F#, G. Fretboard diagrams show fingerings for T, A, and B strings.

Bmin Amin Bmin D Amin G F F# G

Second system of the etude. Measures 5-8. Chords: Bmin, Amin, Bmin, D, Amin, G, F, F#, G. Fretboard diagrams show fingerings for T, A, and B strings.

C Bmin Amin G C Bmin Amin Daug

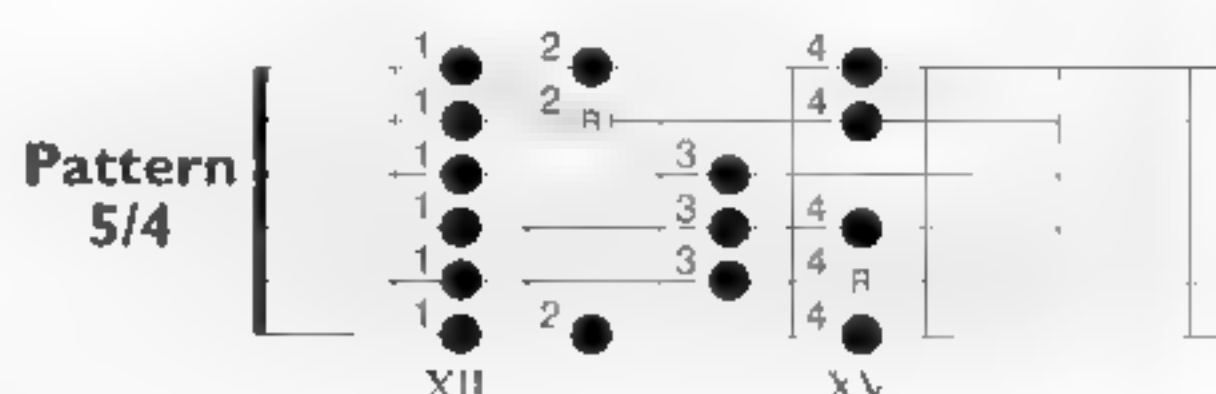
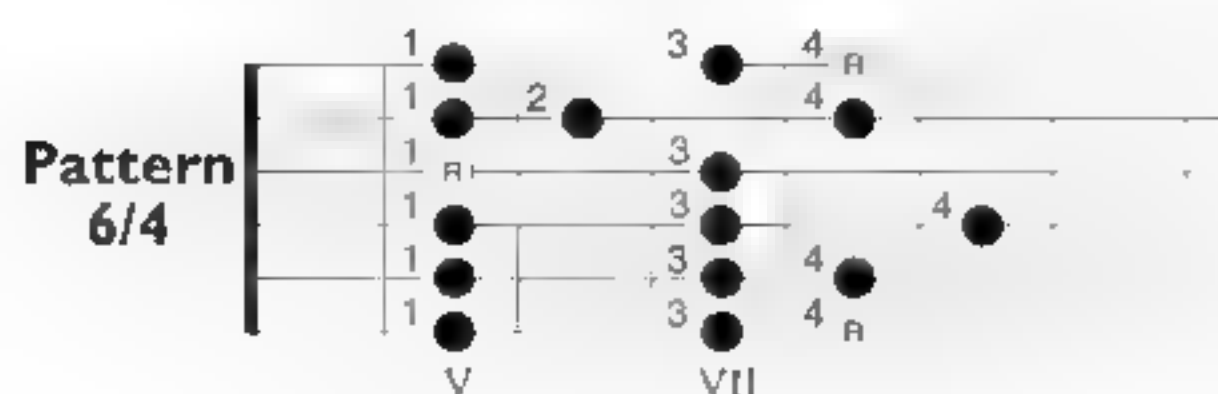
Third system of the etude. Measures 9-12. Chords: C, Bmin, Amin, G, C, Bmin, Amin, Daug. Fretboard diagrams show fingerings for T, A, and B strings.

Bmin Amin Bmin D Amin G G Gdim G

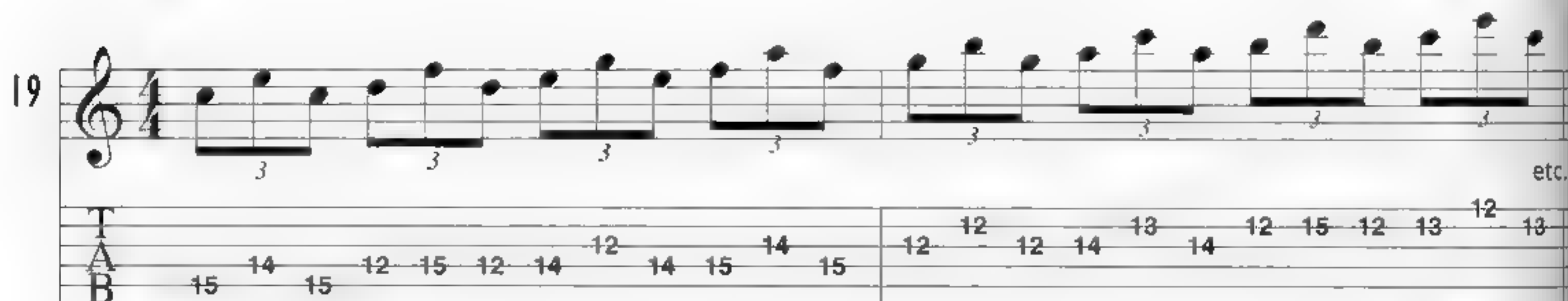
Fourth system of the etude. Measures 13-16. Chords: Bmin, Amin, Bmin, D, Amin, G, G, Gdim, G. Fretboard diagrams show fingerings for T, A, and B strings. The piece ends with a double bar line and a repeat sign.

Lesson 3B: Two More Major Scale Fingerings

Learn and practice these last two fingerings for the major scale. The first one is called 6/4 because the lowest root is on the sixth string and played with your fourth finger. The second one is named 5/4. Its lowest root lies on the fifth string and, once again, is played with your fourth finger.



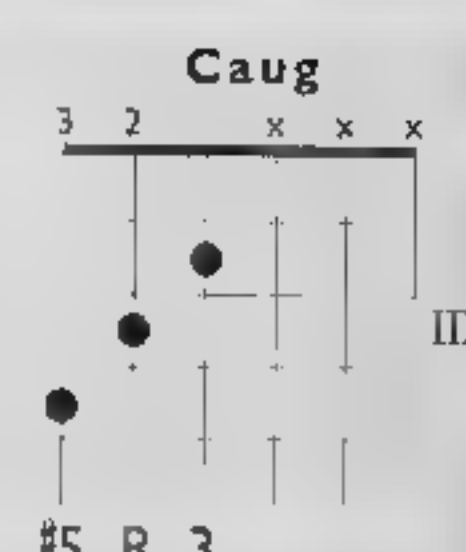
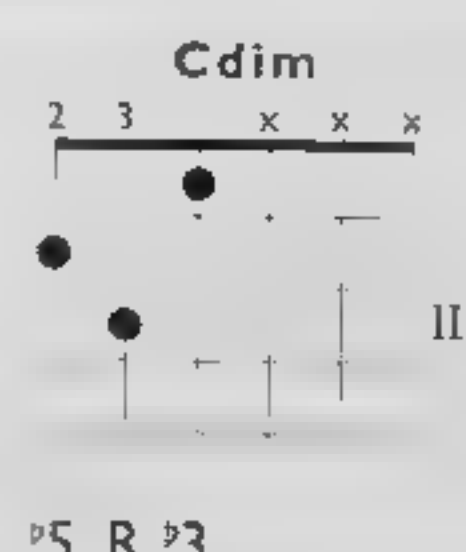
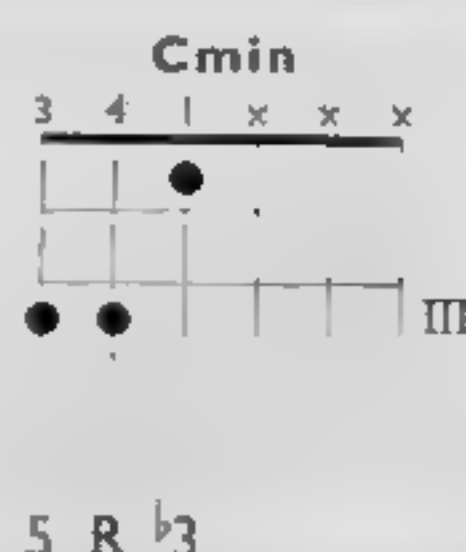
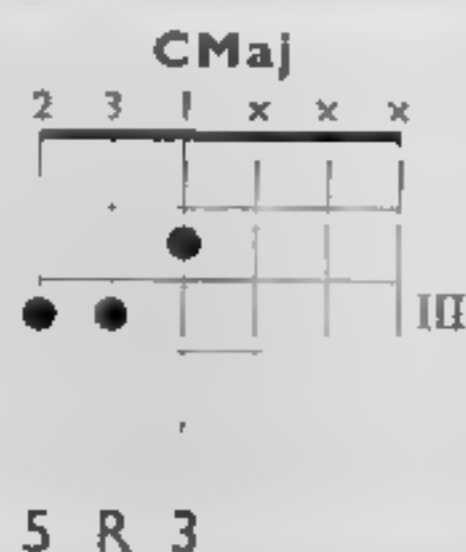
After you have worked with these melodic patterns play all the major scale fingerings with every melodic pattern you have learned. Play them forwards and backwards in all octaves of the fingerings you know.



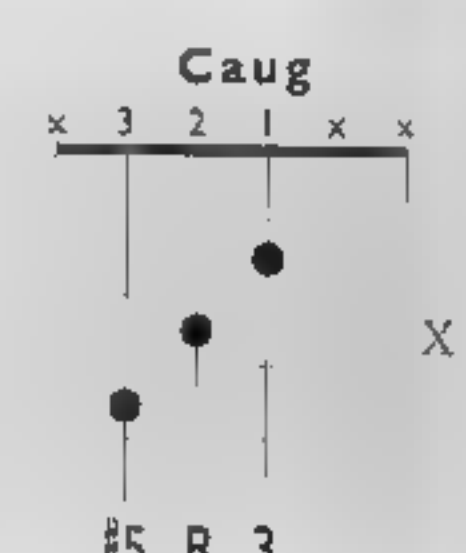
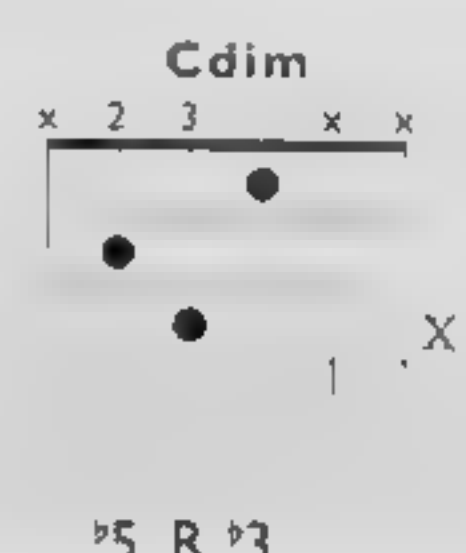
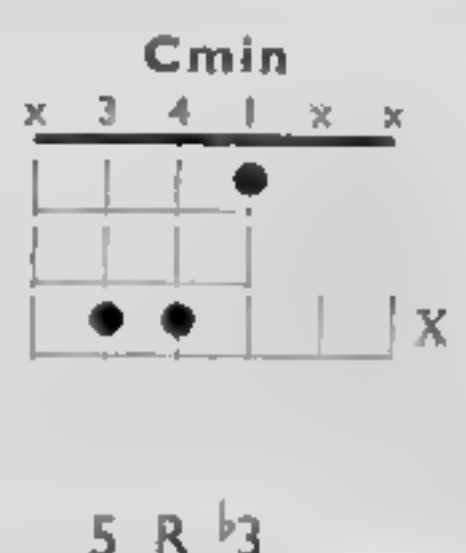
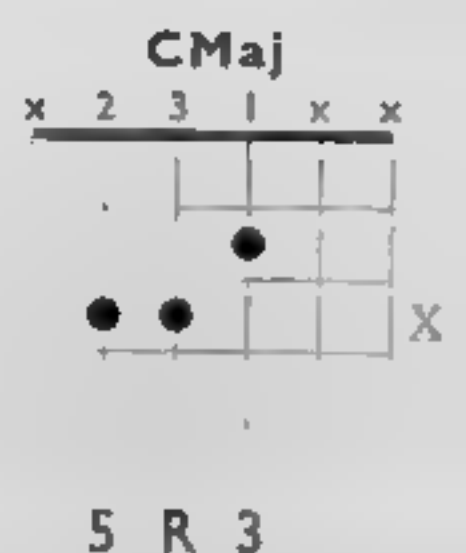
Lesson 4A: Second - Inversion Triads on the Four String Sets

Now we are ready to study the second-inversion triads. Once again we will locate them on the four string sets and then practice them in all twelve keys.

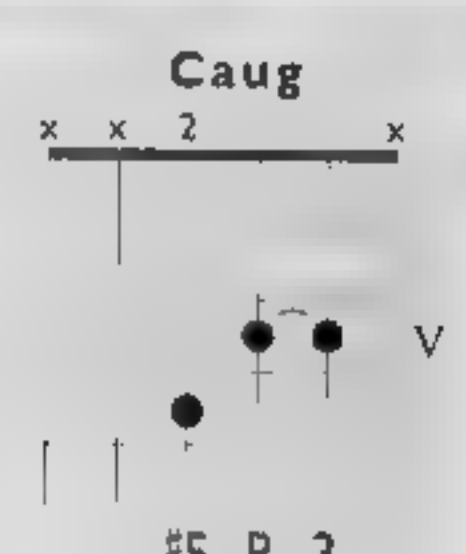
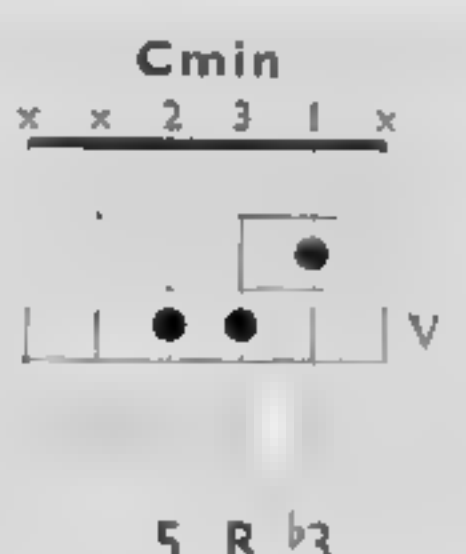
On the first string set:



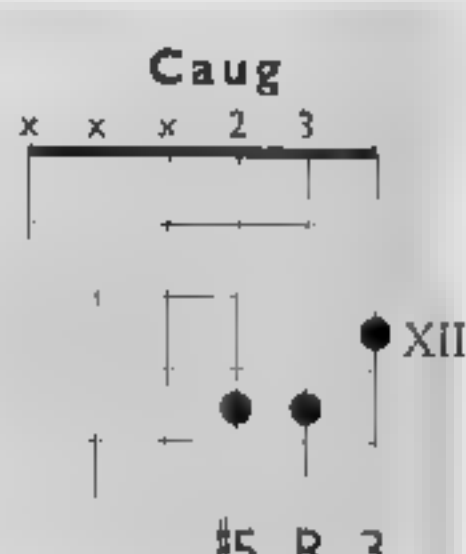
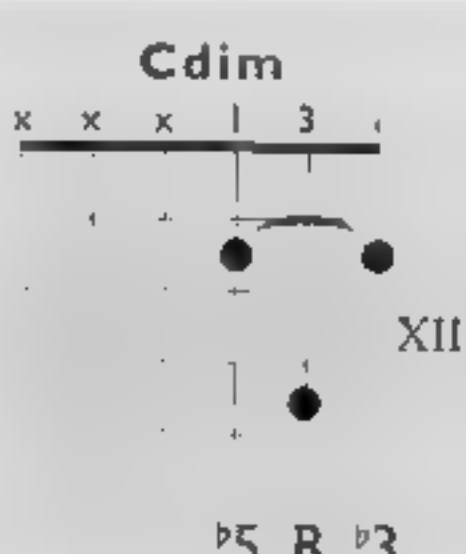
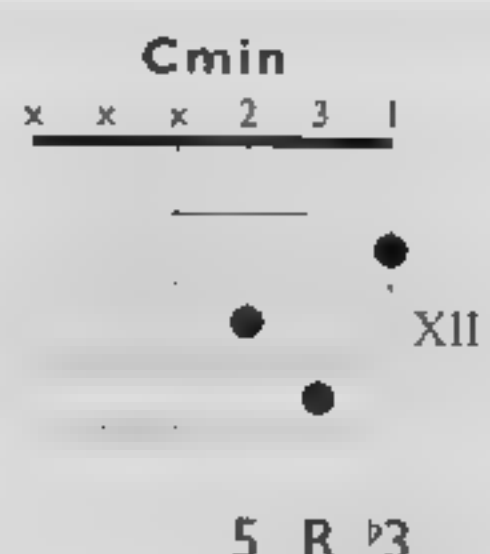
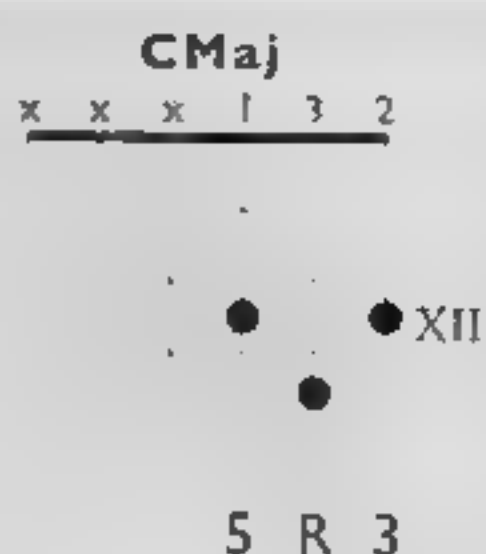
On the second string set:



On the third string set:



On the fourth string set:



Enjoy putting these second-inversion triads to use while studying Etude #3.

ETUDE #3: SECOND INVERSION TRIADS

Track
4

Amⁱⁿ C Amⁱⁿ C Dmⁱⁿ F Dmⁱⁿ F

G C G

Amⁱⁿ Emⁱⁿ C G

Dmⁱⁿ Gm^{aug} Cdim C

1 3 1 3 6 8 10 6 8 10

7 10 8 9 10 7 6 7 10 8

8 10 12 10 8 10 9 12 10 8 7 5 8

5 2 4 7 5 4 3 5 5

Lesson 4B: Major Scale Etude

Here is an etude that will help you see some of the melodic possibilities contained in the major scale. This one will use fingerings 6/1, 6/2 and 6/4 in the key of C Major. It will show how all the fingerings relate to each other. Soon you'll be shown specific connecting exercises, but for now, simply learn and enjoy this tune! The chords that go with this etude may not be familiar to you yet, but they are included here so that your teacher, or a friend, can accompany you.

ETUDE #4: THE MAJOR SCALE

Track
5

Teacher: CMaj7

Amin7

FMaj7

CMaj7

6/4

T 5 8 8 (8)

A 5 7 5 7 5 7

B 5 9 7 9 7 5 7 5 (5)

CMaj7

Amin7

Dmin7

G7

6/2

T 10 7 10 7 9 10 9 8 10 9 8 (8)

A 10 8 10 9 7 9

B 10 (10)

FMaj7

Emin7

Amin7

CMaj7

6/1

T 13 12 10 12 10 12 10 12 10 9 12 12 12 (12) 10 12 10 12 10 9 10 9 12 9 12 10 10

A 12 12 10 12 10 9 10 9 12 10

B 10

Dmin7

CMaj7

Dmin7

G7

CMaj7

6/2 6/4

T 10 7 9 10 9 10 8 9 10 (10) 5 8 7 5 9 5 7 5 (5)

A 10 (10)

B 5 8 7 5 9 5 7 5 (5)

CHAPTER 3

Lesson 1A: Constructing Larger Chords

Building larger chords is no different than building triads—there are just a few more notes involved. Like triads, we use formulas. If we want to construct a CMaj7 chord, we need to know the formula for major 7th chords. In the lessons that follow, you will learn exactly what the various formulas are. It will be easy since they are not that complex and you will be digesting this information a little at a time.



Joe Pass

HOW LARGER CHORD FORMULAS ARE BUILT

Most chords are built on top of triads, so constructing larger chords is simply a matter of adding additional scale tones to the original triad. See Example 20.

20

Root (C) D 3 (E) F 5 (G) A 7 (B) C = CMaj7

C Major triad

The formula for Maj7 chords is: Root-3-5-7. This means that we combine the root, 3rd, 5th and 7th degrees of the major scale to build the chord. Notice that what we have actually done is add the 7th degree to a major triad.

Many chords use notes that actually lie beyond a one octave major scale. Since an octave contains only eight notes, these would include chords that have 9ths, 11ths and 13ths. These are called *extensions*. Where do these notes come from? We get the extended notes (beyond the octave) by continuing the major scale up through a second octave. Look at Example 21 and observe how the notes are numbered.

21

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

Extensions

Here is an example of how this works using a Cmin11 chord. The formula is: Root- $\flat 3$ -5- $\flat 7$ -9-11. Chords are usually named for the highest extension present. So, even though the $\flat 7$ and 9 are part of the chord, it is still called min11.

22

INVERTING LARGER CHORDS

Larger chords can be inverted like triads, too. The only difference is that since they have four notes, they invert three times instead of only two. Example 23 shows the CMaj7 chord in root position and in all three inversions.

23

VOICINGS

Other arrangements of the notes, or *voicings*, can also be used. In this case, each note in a chord is referred to as a *voice*. Here are two examples of voicings for the CMaj7 chord.

CMaj7

x 1 3 2 4 x

III

R 5 7 3

CMaj7

1 x 3 4 2 x

VIII

R 7 3 5

The guitar presents fingering problems that don't exist on the keyboard, our chordal cousin. It will sometimes be necessary to eliminate certain tones from the chord you are building. These will be explained as each type of chord is discussed in future lessons. Don't let this limitation bother you. There are more great sounding chords to play than you could ever possibly learn.

Another consideration is how to execute these larger chords with the right hand. Most chords in this book can be played with a pick, while some work better when fingerpicked. Refer to pages 87 and 88 for more information on this subject.

B

Lesson 1B: Major Scale Etude

Here is a second major scale etude. This one utilizes fingerings 5/1, 5/2 and 5/4 in the key of F Major. Working slowly and carefully will guarantee you success and add to your enjoyment. Check the fingering often.

ETUDE #5: THE MAJOR SCALE

Track
6

Teacher: Gmin7 Amin7 Gmin7 Amin7

5/4

T	5	8	7	6	(6)	5	5	(5)
A								
B								

B^bMaj7 C7 B^bMaj7 C7

5/2

T	10	9	7	10	(10)	9	10	(10)
A								
B								

Dmin7 Amin7 Dmin7 Amin7

8^{va} 5/1

T	13	12	10	13	(13)	10	10	9	10	12	(12)	10	12	10	9	10	12	10
A																		
B																		

Gmin7 Amin7 Gmin7 C7 FMaj7

5/2 5/4

T	8	7	(7)	10	9	10	9	8	(8)	6	7	6	7	5	7	5	8	7
A																		
B																		

8^{va} = Play one octave higher than written.

Lesson 2A: 6th Chords

Major 6th Chords

Major 6th chords (6) are common in jazz because they are a good substitute for major chords. The formula for Maj6 chords is as follows: Root-3-5-6. In the key of F, this would be spelled F, A, C and D. In the key of C it would be C, E, G and A. Practice spelling major sixth chords for the other ten keys.

24

Root 3 5 6

F G A B^b C D E F = F6

Root 3 5 6

C D E F G A B C = C6

Here are four examples of Maj6 voicings. Notice that some of these voicings require you to dampen an inside string. If a string is marked with an "x" in the fingering, it should not be sounded. For instance, in the first voicing below, you can use 4 to dampen the fifth string. The only other solution is to fingerpick instead of strum. There are dozens and dozens of possible voicings. A good chord book can be a handy reference to have, but do try to come up with some voicings of your own. This will reinforce your knowledge of chord theory.

C6:

III V VII X

5 3 6 R 5 R 3 6 R 6 3 5 6 R 3 5

Minor 6th Chords

In jazz, minor 6th chords (min6) are common replacements for minor chords. After you learn some of these voicings, play any song you know and try using them in place of the minor chords you would ordinarily use. The 6th adds a beautiful element to the minor quality.

The formula for min6 chords is: Root-^b3-5-6. In the key of G Major, this would be G, B^b, D and E. In D Major it would be D, F, A and B. Practice spelling the min6 chords in the remaining keys. Here are some sample voicings:

Cmin6:

III III VII XII

6 ^b3 5 R R 6 ^b3 5 R 6 ^b3 5 R 6 5 R ^b3

In each chord lesson, you will find chord progressions to practice using the new voicings, along with chords from previous lessons. It might be a good idea to read the section on learning difficult chords on page 89. You may also find the section on making chord changes helpful as well. Enjoy!

ETUDE #6: 6TH CHORDS

Track
7

The etude consists of four rows of chords, each with a guitar diagram and a four-measure melodic line in 4/4 time. The chords are as follows:

- Row 1:** C6 (diagram: 2x143x, VII), B6 (diagram: 2x143x, VII), C6 (diagram: 2x143x, VII), F6 (diagram: 4x231x, VII), E6 (diagram: 4x231x, VI), F6 (diagram: 4x231x, VII).
- Row 2:** B^b6 (diagram: 4x32x, VII), A6 (diagram: 4x321x, VI), B^b6 (diagram: 4x321x, VII), C6 (diagram: xx1111, V), B6 (diagram: xx1111, IV), C6 (diagram: xx1111, IV).
- Row 3:** Cmin6 (diagram: 2x1333, VII), Gmin6 (diagram: 2x1333, III), F#min6 (diagram: 2x1333, II), Gmin6 (diagram: 2x1333, III).
- Row 4:** Cmin6 (diagram: x2x143, III), Bmin6 (diagram: x2x143, II), Cmin6 (diagram: x2x143, III), Gmin6 (diagram: x2x341, VII), Cmin6 (diagram: x2x341, XII), Cmin6 (diagram: 2x1333, VII).

Lesson 2B: Connecting Major Scales

Getting around the guitar fingerboard smoothly is an art. So far, you have learned six different fingerings for the major scale, with each one staying in one area of the fingerboard. Here are some ways to connect these major scale fingerings that will help you move fluently around the neck. Practice these and try to make up your own connections. Practice very slowly until these fingerings are seamless.

Connecting 6/4 and 6/2

25

T
A
B

6 3 5 6 3 5 7 8 5 7 8 6 8 5 6 6 5 8 6 8 7 5 8 7 5 8 6 5 8 6

4 1 3 4 1 3 4 4 1 3 4 2 4 1 2 2 1 4 2 4 3 1 4 3 1 4 2 1 4 2

Connecting 6/2 and 6/1

26

T
A
B

6 8 5 6 8 5 7 8 10 7 8 10 9 10 11 11 10 8 10 8 7 10 8 7 10 8 6 10 8 6

2 4 1 2 4 1 3 4 4 1 2 4 1 3 4 4 3 1 4 2 1 4 2 1 4 2 1 4 2 1

Connecting 6/1 and 5/4

27

T
A
B

6 8 10 6 8 10 7 8 10 7 8 10 12 10 11 13 10 11 13 15 17 18 (18)

1 2 4 1 2 4 1 2 4 1 2 4 4 1 2 4 1 2 4 1 2 4 1 3 4

T
A
B

18 17 15 13 11 10 13 11 10 12 10 13 12 10 13

4 3 1 4 2 1 4 2 1 3 1 4 3 1 4

Connecting 5/4 and 5/2

28

8^{va}

T
A
B

8 5 7 8 10 7 9 10 8 10 11 13 10 12 13 13 12 10 13 11 10 12 10 9 7 10 8 7 10 8

4 1 3 4 4 1 3 4 1 3 4 4 1 3 4 4 3 1 4 2 1 4 2 1 1 4 2 1 4 2

Connecting 5/2 and 6/4

29

8^{va}

T
A
B

8 10 7 8 10 12 9 10 12 10 11 13 10 12 13 13 12 10 13 11 10 12 10 14 12 10 13 12 10 13

2 4 1 2 4 4 1 2 4 1 2 4 1 3 4 4 3 1 4 2 1 3 1 4 3 1 4 3 1 4

Connecting 5/1 and 6/2

30

8^{va}

T
A
B

8 10 12 8 10 12 9 10 12 14 15 13 15 12 13 13 12 15 13 15 14 12 15 14 12 15 13 12 15 13

1 2 4 1 2 4 1 2 1 3 4 2 4 1 2 2 1 4 2 4 3 1 4 3 1 4 2 1 4 2

PHOTO • NATHANIEL WELCH/COURTESY OF MESA RECORDS



Al Di Meola

Lesson 3A: 7th Chords

Major 7th chords (Maj7) are commonly used in place of plain major chords. The formula for a Maj7 chord is Root-3-5-7. In the key of F this would be F-A-C-E. In the key of B^b it's B^b-D-F-A. Practice spelling Maj7 chords for the other ten keys.

31

Root (F) G (A) B^b (C) D (E) F = FMaj7

Root (B^b) C (D) E^b (F) G (A) B^b = B^bMaj7

CMaj7:

x 3 2 4 | x x 1 1 1 4 | x x 4 3 2 1 | x 3 4 2 x

III V VII VIII

R 5 7 3 5 5 R 3 7 R 3 5 7 R 7 3 5

MINOR 7TH CHORDS

Minor 7th chords (min7) are common replacements for plain minor chords. The formula for a min7 chord is Root-^b3-5-^b7. In the key of G this would be G-B^b-D-F. In the key of D it's D-F-A-C. Natural signs ⁿ will be used in these examples to show when sharped notes are naturalized for note a ⁿ3 or ⁿ7. Practice spelling the min7 chords in the other ten keys.

32

Root (G) A (ⁿ3 B^b) C (5 D) E (^b7 Fⁿ) G = Gmin7

Root (D) E (ⁿ3 F^b) G (5 A) B (ⁿ7 Cⁿ) D = Dmin7

Cmin7:

x 1 3 2 | x 1 x 2 4 3 | 1 3 1 1 4 x | 2 x 3 3 3 3

III VIII VIII VIII

R 5 ⁿ7 ⁿ3 5 R ⁿ7 ⁿ3 5 R 5 ^b7 ⁿ3 ⁿ7 R ⁿ7 ⁿ3 5 R

Dominant 7th chords (7), sometimes simply referred to as “dominant,” play a very important role in chord progressions. You will be learning about this in great detail in the intermediate book of this series. For now, it is enough to know that the formula for a 7 chord is Root-3-5- $\flat 7$. It has a natural 3, like a major chord, and a $\flat 7$ like a min7 chord. In the key of E it is spelled E-G \sharp -B-D. In the key of A it's A-C \sharp -E-G. As you have done with the other chords, practice spelling these in all keys.

33

Root (E) F 3 (G \sharp) A 5 (B) C $\flat 7$ (D \flat) E = E7

Root (A) B 3 (C \sharp) D 5 (E) F $\flat 7$ (G \flat) A = A7

C7:

5 3 $\flat 7$ R R 5 $\flat 7$ 3 5 R $\flat 7$ 3 5 3 R 5 $\flat 7$

PHOTO • COURTESY OF IBANEZ



Frank Gambale



ETUDE #7: 7TH CHORDS

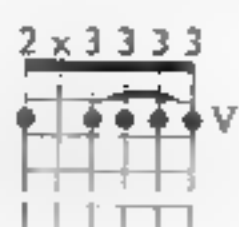
Track
8



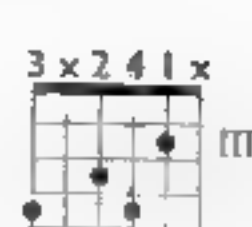
GMaj7



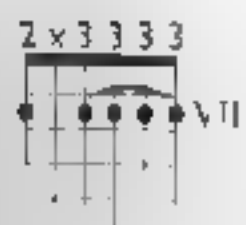
Emin7



Amin7



D7



Bmin7



E7



Amin7



D7



CMaj7



D7



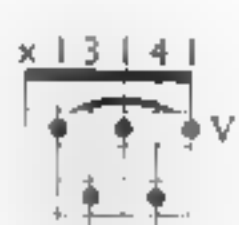
Bmin7



Emin7



A7



D7



GMaj7



D7



Lesson 3B: Three - Octave Scales

The six major scale fingerings you have learned span two octaves. They are useful for playing in one position at a time. In the next two lessons, you will be shown four three-octave major scale fingerings. These will eventually help you play horizontally, (on the fingerboard, that is—not while laying down), which is a very natural approach for all stringed instruments. When you start improvising with the major scale (in just a few lessons) you will find that your ideas are very different when you approach the scales in this manner. You may find, depending on the length of your fingerboard, that your instrument will not accommodate a three-octave scale in some keys. Simply practice these fingerings only in keys in where the full three octaves can be played.

34

8va

T
A
B

3 5 7 3 5 7 4 5 7 4 5 7 9 11 12 10 12 13 10 12 14 15 17 19

III V VII X XII XV XVII XX

35

8va

T
A
B

3 5 7 3 5 7 4 5 7 9 10 12 10 12 13 15 17 18 15 17 19 20 22 24

III V VII X XII XV XVII XX

Lesson 4A: 9th Chords

Chords that include 9ths, 11ths or 13ths are usually referred to as extended chords. Extended chords are generally used to enhance smaller chords, such as triads and 7th chords. This kind of thinking can make a chord progression more interesting and sound more musically sophisticated—it simply gives you more to listen to.

One very important feature of jazz harmony is that chords can be freely substituted for other chords within their “family.” We can think of there being three basic “families:” major, minor and dominant. In other words, if the written chord progression contains a CMaj7 chord, you may replace it with a C6, CMaj9, CMaj13, or any other chord in the C Major family. A Cmin7 could be replaced with a Cmin6, Cmin11, Cmin13 or any other C minor chord. With dominant chords the same idea holds true. A C7 could be replaced with C9, C11 or C13. Many students are surprised that this is possible. Yes, it will change the sound of the tune; and yes, that is perfectly alright. The chords you choose when playing a song help to define your own individual sound and style.

After some of these voicings become easy for you, try using them in songs you already know. Experiment freely, but let good taste dictate your choices.

MAJOR 9TH CHORDS

The formula for a major 9th chord (Maj9) is: Root-3-5-7-9. In the key of C, that’s C-E-G-B-D. In F it’s F-A-C-E-G.

36

Root C 3 E 5 G 7 B 9 D = CMaj9

Root F 3 A 5 C 7 E 9 G = FMaj9

CMaj9:

R 3 7 9 3 5 7 9 5 9 3 7 5 9 3 7

MINOR 9TH CHORDS

The formula for a minor 9th chord (min9) is: Root- $\flat 3$ -5- $\flat 7$ -9. In the key of G it's G-B \flat -D-F-A. In D it's D-F-A-C-E.

37

Root (G) A $\flat 3$ (B \flat) C 5 (D) E $\flat 7$ (F \flat) G 9 (A) = Gmin9

Root (D) E $\flat 3$ (F \flat) G 5 (A) B $\flat 7$ (C \flat) D 9 (E) = Dmin9

Cmin9:

R $\flat 3$ $\flat 7$ 9 $\flat 3$ 5 $\flat 7$ 9 5 9 $\flat 3$ $\flat 7$ $\flat 7$ $\flat 3$ 5 9

DOMINANT 9TH CHORDS

The formula for a dominant 9th chord (9) is Root-3-5- $\flat 7$ -9. In the key of E \flat that's E \flat -G-B \flat -D \flat -F. In B \flat it's B \flat -D-F-A \flat -C.

38

Root (E \flat) F 3 (G) A \flat 5 (B \flat) C $\flat 7$ (D \flat) E \flat 9 (F) = E \flat 9

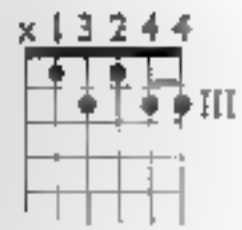
Root (B \flat) C 3 (D) E \flat 5 (F) G 7 (A \flat) B \flat 9 (C) = B \flat 9

C9:

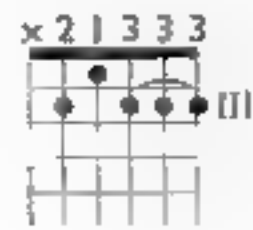
R 3 $\flat 7$ 9 5 R $\flat 7$ 9 3 3 $\flat 7$ 9 5 R R $\flat 7$ 9 3

ETUDE #8: 9TH CHORDS

Track
9



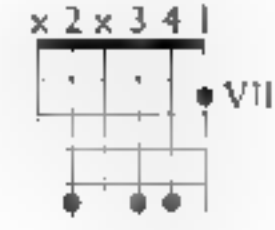
G9



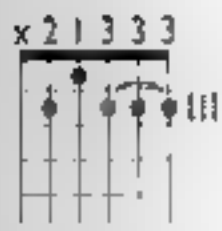
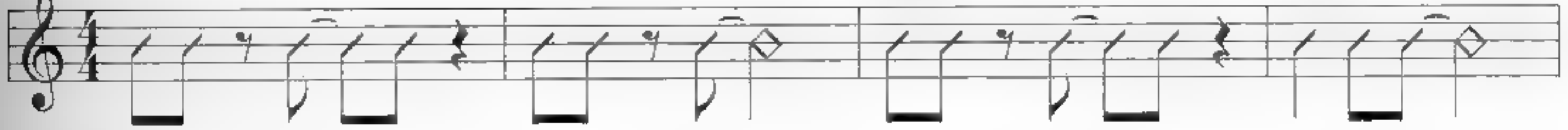
C9



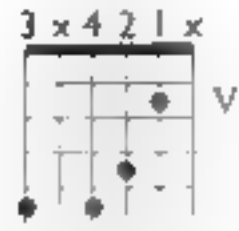
G9



G9



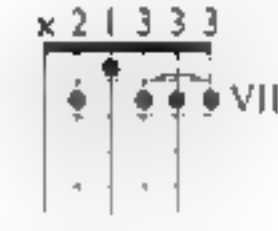
C9



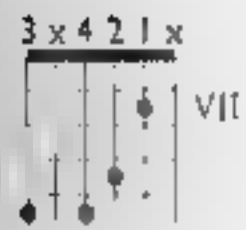
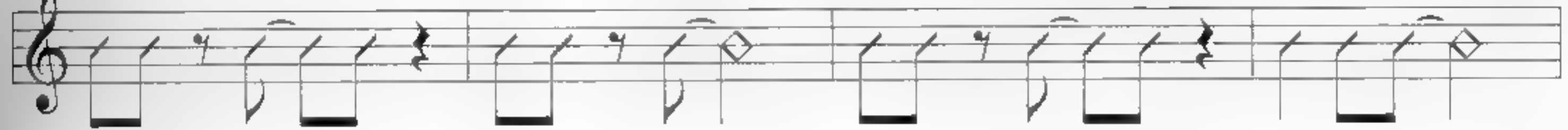
C9



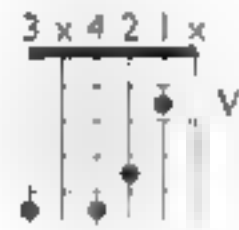
G9



E9



D9



C9



G9



D9



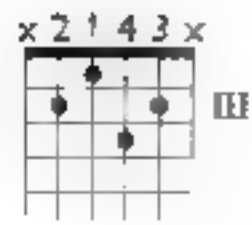
John McLaughlin



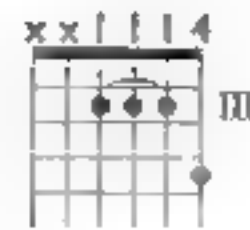
PHOTO • SARAMA MINOLI

ETUDE #9: MORE 9TH CHORDS

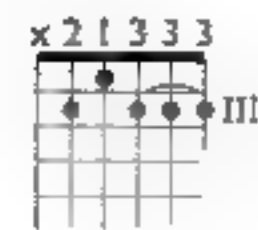
Track
10



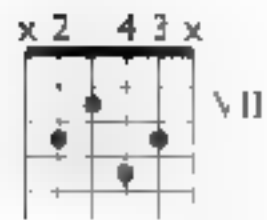
CMaj9



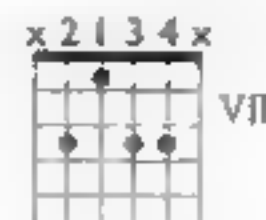
Gmin9



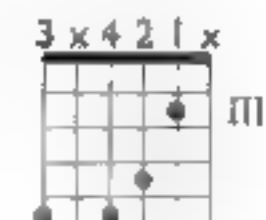
C9



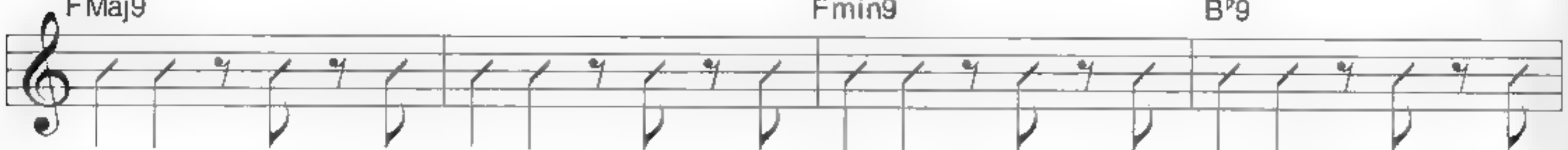
FMaj9



Fmin9



B^b9



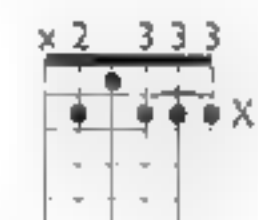
CMaj9



Amin9



Dmin9



G9



Emin7



A7



Dmin9



G9



CMaj9



Lesson 4B: More Three - Octave Scales

B

Here are two more ways to play a three-octave scale. Once again, be sure to practice these in as many octaves as your instrument will allow.

39

8va

T
A
B

1 3 5 6 3 5 7 8 5 7 8 10 7 9 10 12 10 11 13 15 12 13 15 17

III V VII X XII XV XVII XX

40

8va

T
A
B

1 3 5 6 3 5 7 8 5 7 8 10 8 10 11 13 10 11 13 15 17 18 20

III V VII X XII XV XVII XX

Lesson 5A: Other Chords You Need to Know

The previous lessons have introduced you to many new chord shapes and sounds. This is just the beginning. Serious jazz players spend their lives looking for great new chords to play.

Remember, in jazz we often enhance the chords we play by adding different extensions. You now have some experience working with 6ths, 7ths, and 9ths. You can extend any chord with 11ths and 13ths in exactly the same way. After you learn some of these, try substituting them for other chords. It takes a little while to develop an ear for some of these sounds, but give it time and you will grow into them.

In order to construct some of these bigger chords, we sometimes have to eliminate some notes. Roots, 5ths and 9ths can be dropped in various combinations. Why can we do this? The combination of remaining voices can actually imply the missing sounds. As with all rules, there are exceptions, but it is generally not a good idea to drop 3rds and 7ths because these are the tones that define major, minor and dominant chords.

In the following chord types, do not drop:

Major 3, 7

Minor $\flat 3$, $\flat 7$

Dom 3, $\flat 7$

MINOR 11TH CHORDS

The formula for a minor 11th chord (min11) is Root- $\flat 3$ -5- $\flat 7$ -9-11. In the key of F that's F-A \flat -C-E \flat -G-B \flat . In A it's A-C-E-G-B-D.

41

Cmin11:

DOMINANT 11TH CHORDS

The formula for a dominant 11th chord (11) is Root-3-5- \flat 7-9-11. In B^b that's B^b -D-F-A b -C-E b .

Root 3 5 \flat 7 9 11
 B^b C D E b F G A b B b C D E b = B^b 11

42

C11:

R \flat 7 9 11 R 11 \flat 7 9 R 11 \flat 7 9 5 R \flat 7 9 11

MAJOR 13TH CHORDS

The formula for a major 13th chord (Maj13) is Root-3-5-7-9-13. In C that's C-E-G-B-D-A. Usually, there is no 11th in this chord because it would clash with the 3rd.

Root 3 5 7 9 13
 C D E F G A B C D E F G A = CMaj13

43

CMaj13:

7 3 13 9 5 R 3 13 9 5 7 3 13 9 5 R 13 9 5 7 3

MINOR 13TH CHORDS

The formula for a minor 13th chord (min13) is Root- \flat 3-5- \flat 7-9-13. In the key of A^b that's A^b -C b -E b -G b -B b -F.

Root \flat 3 5 \flat 7 9 13
 A^b B b C b D b E b F G b A b B b C b D b E b F = A^b min13

44

Cmin13:

5 R \flat 7 9 13 \flat 3 5 \flat 7 9 13 R \flat 7 \flat 3 13 9 R 5 9 \flat 3 13

DOMINANT 13TH CHORDS

The formula for a dominant 13th chord (13) is Root-3-5- \flat 7-9-13. In D that's D-F \sharp -A-C-E-B.

45

Root 3 5 \flat 7 9 13
 (D) E (F \sharp) G (A) B (C \flat) D (E) F \sharp G A (B) = D13

C13:

5 R 3 \flat 7 9 13 R \flat 7 9 3 13 R \flat 7 3 13 9 3 \flat 7 9 13 9

MAJOR ADD9 CHORDS

A major add9 chord (add9 or Maj add9) produces a nice substitute for a plain major chord. It is simply a major triad with a 9th added: Root-3-5-9. In E \flat that's E \flat -G-B \flat -F.

46

Root 3 5 9
 (E \flat) F (G) A \flat (B \flat) C D E \flat (F) = E \flat add9

Cadd9:

R 5 9 3 5 R 5 9 3 5 R 3 5 9 R 3 5 9

MINOR ADD9 CHORDS

Minor add9 chords (min add9) can replace plain minor chords. The formula is Root- \flat 3-5-9. In E that's E-G-B-F \sharp .

47

Root \flat 3 5 9
 (E) F \sharp (G \sharp) A (B) C \sharp D \sharp E (F \sharp) = Emin add9

Cmin add9:

R \flat 3 5 9 R 5 9 \flat 3 5 R 5 9 \flat 3 5 R \flat 3 5 9

MIN7^b5 (HALF-DIMINISHED) CHORDS

Minor 7^b5 chords (min7^b5) are also commonly called half-diminished chords (^o7), and they are constructed by adding a ^b7 to the diminished triad. The formula is Root-^b3-^b5-^b7. In C that's C-E^b-G^b-B^b.

Root C D E^b F G^b A B^b C = Cmin7^b5 also written C^o7(half-diminished)

48

Cmin7^b5:
or
C^o7:

x 1 3 2 4 x 3 4 1 2 x x 2 x 3 4 1 x 2 x 1 3 3 x

III V VII X

R ^b5 ^b7 ^b3 ^b7 ^b3 ^b5 R R ^b7 ^b3 ^b5 ^b3 R ^b5 ^b7

DIMINISHED 7TH CHORDS

Diminished 7th chords (dim7 or ^o7) are also built from diminished triads. Root-^b3-^b5-^{bb}7. The double-flat ^{bb} indicates that the 7th should be lowered two half steps (a whole step). In the key of G it's spelled G-B^b-D^b-F^b.

Root G A B^b C D^b E F^{bb} G

49

Cdim7:
or
C^o7:

x x 1 3 2 4 2 x 1 3 1 x x 2 3 1 4 x x x 4 3 2 1

III III III VII

^b3 ^{bb}7 R ^b5 ^b5 ^b3 ^{bb}7 R R ^b5 ^{bb}7 ^b3 R ^b3 ^b5 ^{bb}7

DOMINANT 7TH SUSPENDED CHORDS

The formula for a dominant 7th suspended chord (7sus4, sometimes referred to as a "sus" chord) is Root-4-5-^b7. In F that's F-B^b-C-E^b.

Root F G A B^b C D E^b F = F7sus4

50

C7sus4:

1 1 1 x x x 1 3 1 4 x x x 1 1 2 2 1 3 1 4 1 1

III V V IX

5 R 4 ^b7 R 5 ^b7 4 5 R 4 ^b7 R 5 ^b7 4 5 R

MINOR(MAJ7) CHORDS

Minor(maj7) chords [min(Maj7)] are minor triads with a natural 7th. They are found in minor chord progressions. The formula for a min(Maj7) chord is Root- \flat 3-5-7. In the key of A that's A-C-E-G \sharp .

51

Root A B \flat 3 C \sharp D 5 E F \sharp 7 G \sharp A = Amin (Maj7)

Cmin(Maj7):

R \flat 3 5 7 R 5 7 \flat 3 R \flat 3 5 7 R 7 \flat 3 5

DOMINANT 7TH AUGMENTED CHORDS

Dominant 7th Augmented chords (7aug) chords are built by adding a \flat 7 to the augmented triad: Root-3- \sharp 5- \flat 7. In B that's B-D \sharp -F \times -A. [\times = double sharp. Raise the note two half steps (one whole step).]

52

Root B C \sharp 3 D \sharp E \sharp 5 F \times G \sharp \flat 7 A \flat B = B7aug also written B7+

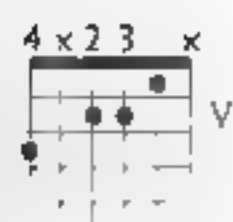
C7aug: or C7+:

\sharp 5 3 \flat 7 R 7 \sharp 5 R 3 R \flat 7 3 \sharp 5 \flat 7 3 \sharp 5 R

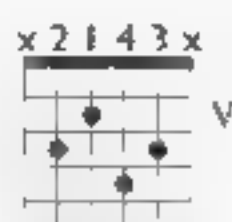
I realize this is a lot of information. After you have mastered the chords from the previous lessons, start adding them to your playing. It takes a long time to absorb this material and it takes experience to use it tastefully. Occasionally, turn to this lesson and pick up a new chord. Have patience, but if you want more voicings right away, I suggest you obtain a copy of Alfred's Guitar Chord Encyclopedia.

ETUDE #10: MORE CHORDS

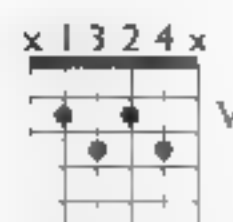
Track
11



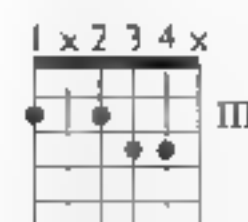
Eb6



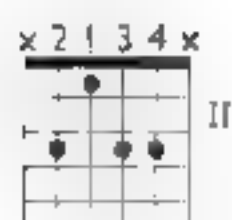
EbMaj9



Dmin7b5



G7aug



Cmin9



Cmin7



Bbmin9



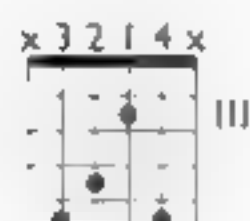
Eb11



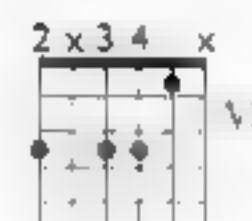
A'Maj7



Abmin7



Ebadd9



Cmin11



F13



F7sus4



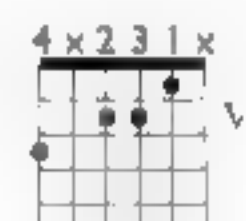
F7



Fmin7



Bb13



Eb6



Lesson 5B: Two Tunes

Using the Major Scale

Here are two tunes for you to enjoy that utilize several different fingerings for the major scale. *Noah's Groove* is based loosely around a minor blues progression, and should be played at a medium tempo (not too fast). *Blues for Maggie* is an example of what we call a "straight-ahead" blues.

NOAH'S GROOVE

Track
12

Medium Groove

F Major Scale (6/1)

Gmin7

T 3 5 6 5 3 5 3 (3)
A 5 3 5
B 3 5 6 5 3 5 3 (3)

Gmin7

T 3 5 6 5 3 5 3 (3)
A 5 3 5
B 3 5 6 5 3 5 3 (3)

B^b Major Scale (6/1)

Cmin7

G Major Scale (5/4)

D7

T 8 10 11 10 8 10 8 (8)
A 10 8 10
B 7 7 8 10 8 7 (7)

A^b Major Scale (6/2)

E^b9

G Major Scale (6/2)

D9

F Major Scale (6/1)

Gmin7

T 6 3 3 3 2 3 3 5
A 3 5 6 3 3 3 5 (5)
B 5 3 5

BLUES FOR MAGGIE

Track
13

Shuffle*

E^b Major Scale (5/2)

B^b7

Musical notation for the first system, featuring a treble clef staff with a 4/4 time signature and a key signature of two flats. The melody consists of eighth and quarter notes with triplet markings. Below the staff is a tablature for the guitar, showing fret numbers for the Treble (T), Middle (A), and Bass (B) strings.

A^b Major Scale (6/2)

E^b9

E^b Major Scale (5/2)

B^b7

Musical notation for the second system, continuing the melody with triplet markings. The tablature continues below the staff.

B^b Major Scale (6/2)

F9

A^b Major Scale (6/2)

E^b9

E^b Major Scale (5/2)

B^b7

Musical notation for the third system, concluding the piece with a repeat sign. The tablature continues below the staff.

* Shuffle = The rhythm should "swing." This implies a triple "feel" in the accompaniment.



Herb Ellis



PHOTO • JOEL LIPTON

CHAPTER 4

Lesson 1A: The Harmonized Major Scale

When we harmonize a major scale in a traditional manner, we stack 3rds on top of each scale degree. If we stack them three notes high, we get triads. If we stack them four notes high, we get 7th chords. Even though 7th chords will be used in these examples, the same logic would apply to chords that include higher extensions.

Every scale has seven chords that are natural to its corresponding key. We can measure the intervals in each individual root-position chord stack from the root to each note to learn the chord's type. After you harmonize each major scale, you will notice that the harmonic pattern is the same for every key. In other words, the first and fourth chords (I and IV) are always Maj7 chords. (We use upper case Roman numerals to indicate harmonies based on major triads, and lower case Roman numerals to indicate harmonies based on minor or diminished triads.) The second, third and sixth chords (ii, iii and vi) are always min7 chords. The fifth chord (V7) is always a dominant 7th, and the seventh chord (vii) is always min7^b5 (half-diminished).

53

I	ii	iii	IV	V7	vi	vii	I
CMaj7	Dmin7	Emin7	FMaj7	G7	Amin7	Bmin7 ^b 5	CMaj7

I	ii	iii	IV	V7	vi	vii	I
FMaj7	Gmin7	Amin7	B ^b Maj7	C7	Dmin7	Emin7 ^b 5	FMaj7

I	ii	iii	IV	V7	vi	vii	I
GMaj7	Amin7	Bmin7	CMaj7	D7	Emin7	F [#] min7 ^b 5	GMaj7

Remember, we can think of each note in a chord as being a voice. Notice that as we move from chord to chord through the chord scale, each voice moves in a scale-wise motion (from root to root, 3rd to 3rd, etc). Each chord is given a corresponding Roman numeral. Major and dominant chords will always use upper case numerals (I and IV for major, V7 for dominant). Minor and diminished chords will always use the lower case—ii, iii and vi for minor, vii for diminished or min7^b5 (half-diminished).

Exercise

Harmonize all twelve major scales on paper, in cycle of 4ths order. After you have done this, practice reciting the chord names in every key. Simply say the notes in each scale with the chord names attached. For instance, for the key of D you would recite: DMaj7, Emin7, F[#]min7, GMaj7, A7, Bmin7 and C[#]min7^b5. To a large extent, your success in future lessons will depend on how well you know this material.

Lesson 1B: Improvising with the Major Scale

B

WHAT IT'S ALL ABOUT

Improvisation is the art of composing a new melody spontaneously. It is the central skill people think of when they think of jazz. Can you just play anything you want? Not exactly. Your improvised melody must fit the chord changes of the song you are improvising on. So the study of improvisation is largely the study of compatibility of notes and chords.

In this study you are collecting data. You will learn about the different *devices* you need to improvise freely. Scales and melodic patterns are two devices with which you already have some experience. You will be using them in this chapter as you start improvising. Your lifetime as an improviser will be spent learning and perfecting the use of other devices such as licks, arpeggios and neighbor tones, among countless others. You will eventually develop a mental catalog of devices that you can call on to come up with interesting improvised solos.

Improvising is a bit more than just learning which scales go well with which chords. Mood, feel, tone and spontaneous flashes of inspiration play a big part. While the goal of improvisation is to play new and inspired ideas all the time, the reality is that a large part of improvising is actually the creative reorganization of information you already know. The more devices you know, the more comfortable you are in all keys, and the better you know your fingerboard, the more control you will have of your improvised solos.

How do you get started? After you have read and understood the next section about diatonic thinking, look at the several chord progressions that follow. First practice the chord changes so that you can play them fluently and are familiar with the sound of the progression. Next, record the chord progression over and over. While listening to the playback, play the appropriate major scale up and back a few times. Just listen to the way the notes behave over the background chords. After a few minutes, try making up short melodies with the scale. Keep your ideas simple and try to use little pieces of some of the melodic patterns you have learned. Don't worry if your solos aren't quite smokin' yet. The objects of this lesson are to get used to the sound of the major scale and to have fun—that's all. If you have some experience improvising with pentatonic scales in a rock or blues context, you may find that it takes a little longer to learn how to manipulate the sounds in the major scale. Just have patience and practice regularly. Be sure to read the following sections in the CODA chapter at the back of this book: "How Jazz Works," "Using Melodic Patterns" and "Limiting Rhythmic Options."

Your study of the major scale will start with improvising over diatonic progressions. These are progressions that consist of the chords natural to the key. This book will deal with *progressional* improvising. This simply means that a single scale will work well (sound good) over an entire chord progression.

As you learned in Lesson 1A of this chapter, when we harmonize the major scale in 3rds, we produce seven different chords. These chords are the primary chords in the key of the scale. In progressional improvisation we think diatonically. This means we may use the major scale over any of the chords that are constructed from it. For instance, look at this progression:

CMaj7-Amin7-FMaj7-G7

You could improvise over this with the C Major scale because all of these chords are natural to the key of C. Here are some more examples demonstrating this concept:

<u>Chord Progression</u>	<u>Major Scale</u>	<u>Diatonic Harmony</u>
GMaj7-Emin7-CMaj7-D7	G Major Scale.....	I-vi-IV-V7
D-G-A-G	D Major Scale.....	I-IV-V-IV
Amin7-Dmin7-Gmin7-C7	F Major Scale.....	iii-vi-ii-V7
Cmin7-Dmin7-Cmin7-Dmin7	B ^b Major Scale.....	ii-iii-ii-iii

Play along with the CD that accompanies this book, or record the following progressions, and improvise utilizing diatonic thinking. Use a C Major scale because CMaj7 is I and Dmin7 is ii in the key of C.

54 Track 14

Use an F Major scale because Gmin7 is ii and Amin7 is iii in the key of F.

55 Track 15

Use a B^b Major scale because B^bMaj7 is I, Gmin7 is vi, Cmin7 is ii and F7 is V7 in the key of B^b.

56 Track 16

Use a G Major scale because GMaj7 is I, Amin7 is ii, Bmin7 is iii and CMaj7 is IV in the key of G.

57 Track 17

Use an F Major scale because FMaj7 is I and B^bMaj7 is IV in the key of F.

58

Track 8

I FMaj7 IV B^bMaj7

Use a C Major scale because all of the chords natural to the key of C are present in this progression.

59

Track 19

I CMaj7 iii Emin7 vi Amin7

ii Dmin7 V7 G7 I CMaj7

IV FMaj7 V7 G7 vii Bmin7^b5 vi Amin7

ii Dmin7 V7 G7 I CMaj7 V7 G7

You can even use this approach when a tune moves briefly into another key. Just change scales to fit the new key. First, use a C Major scale because Dmin7 is ii, G7 is V7, CMaj7 is I and Amin7 is vi in the key of C. Then switch to an F Major scale because Gmin7 is ii, C7 is V7 and FMaj7 is I in the key of F. Finally, switch back to the C scale to finish the progression.

60

Track 20

C Major Scale

ii Dmin7 V7 G7 I CMaj7 vi Amin7

F Major Scale

ii Gmin7 V7 C7 I FMaj7

C Major Scale

ii Dmin7 V7 G7 I CMaj7 vi Amin7

Lesson 2A: Major Chord Scales

To put your knowledge of the harmonized major scale to work, you must know where all the chords lie on the fingerboard—and the more voicings you know, the better. Learning chord scales will increase your knowledge of diatonic harmony while adding many new chord voicings to your repertoire.

A chord scale is simply the chords in a key played scale-wise (I-ii-iii-IV-V-vi-vii). Constructing chord scales up and down the fingerboard is one sure-fire way to make certain you are comfortable with diatonic harmony in any key. The chord scales that follow are shown on various string sets and chosen for either their usefulness or interest level. This is an area of study you should spend time experimenting with. It is one of the best ways to expand your chord vocabulary. Practice each chord scale until each voice in every chord is clear and balanced. Then, play it in several other keys.

Play through each row of chord diagrams from left to right.

	I	ii	iii	IV	V7	vi	vii	I
G Major	GMaj7 1 3 2 2 x x III	Amin7 1 3 1 1 x x V	Bmin7 1 3 1 1 x x VII	CMaj7 1 3 2 2 x x VIII	D7 1 3 1 2 x x X	Emin7 1 3 1 1 x x XII	F#min7b5 1 2 1 1 x x XIV	GMaj7 1 3 2 2 x x XV
B^b Major	B ^b Maj7 x 3 2 4 x II	Cmin7 x 1 3 1 2 x III	Dmin7 x 1 3 1 2 x V	E ^b Maj7 x 1 3 2 4 x VI	F7 x 1 3 1 4 x VIII	Gmin7 x 1 3 1 2 x X	Amin7b5 x 3 2 4 x XII	B ^b Maj7 x 1 3 2 4 x XIV
F Major	FMaj7 x x 3 3 3 III	Gmin7 x x 1 3 2 2 V	Amin7 x x 1 3 2 2 VII	B ^b Maj7 x x 1 3 3 3 VIII	C7 x x 1 3 2 4 X	Dmin7 x x 1 3 2 2 XII	Emin7b5 x x 1 2 2 2 XIV	FMaj7 x x 1 3 3 3 XV
A^b Major	A ^b Maj7 x 3 4 2 x IV	B ^b min7 2 x 3 3 3 x VI	Cmin7 2 x 3 3 3 x VIII	D ^b Maj7 1 x 3 4 2 x IX	E ^b 7 1 x 2 4 3 x XI	Fmin7 2 x 3 3 3 x XIII	Gmin7b5 2 x 3 4 x XV	A ^b Maj7 1 x 3 4 2 x XVI
B Major	BMaj7 x 1 2 x 3 4 III	C#min7 x 1 3 x 2 4 V	D#min7 x 1 3 x 2 4 VII	EMaj7 x 1 2 x 3 4 VIII	F#7 x 1 2 x 3 4 X	G#min7 x 1 3 x 2 4 XII	A#min7b5 x 1 2 x 3 4 XIV	BMaj7 x 2 x 3 4 XV

Lesson 2B: Two Tunes

Based on the Major Scale

Here are two short tunes for you to work on. Here is the best procedure for learning a new song:

1. Learn the chord progression in two areas of the fingerboard (memorize both if possible).
2. Learn the melody. If you can, try to learn it an octave higher than written as well (memorize if possible).
3. Playing along with the CD that is available for this book or a tape you make of the chord progressions, practice improvising over the chord changes using the appropriate major scale. At first use only whole notes, then half notes, quarter notes and finally eighth notes. Then play as freely as you want. Listen carefully. At this point, the content of your solo is not as important as just getting used to the sounds. Try to use all the major scale fingerings you know. Use the G Major scale in *Ruby, My Dearfly*, and a C Major scale in *Fly Like a Beagle*.

RUBY, MY DEERFLY

Track
21

Swing

GMaj7 Bmin7 Emin7 Amin7

D7 GMaj7 CMaj7 D7

F#min7b5 Emin7 Amin7 D7 GMaj7 Leave out at the end (Amin7D7)

FLY LIKE A BEAGLE

Track
22

CMaj7 Dmin7 Emin7 FMaj7 Emin7

Amin7 1 Dmin7 G7 2 Dmin7 G7 CMaj7

FMaj7 G7 FMaj7 G7 FMaj7

G7 Dmin7 G7 D.C. al Coda Dmin7 G7 CMaj7



= *First Ending*. Play these measures the first time through.



= *Second Ending*. Play these measures instead of the first ending the second time through.

D.C. al Coda

= *Da Capo al Coda*. Jump to the beginning (*Capo* in Italian is "Head") and play until the *Coda* sign.



= *Coda* sign. The *Coda* is the conclusion.

Lesson 3A: More Major Chord Scales

	I	ii	iii	IV	V7	vi	vii	I
G Major	GMaj7 2 x x 4 3 I, I	Amin7 2 x x 3 4 1 III	Bmin7 2 x x 3 4 1 V	CMaj7 2 x x 4 3 1 VII	D7 2 x x 4 3 1 VIII	Emin7 2 x x 3 4 1 X	F#min7b5 3 x x 4 2 1 XII	GMaj7 2 x x 4 3 XIV
A Major	AMaj7 2 1 3 3 x x IV	Bmin7 2 1 3 3 x x V	C#min7 2 1 3 3 x x VII	DMaj7 2 1 3 3 x x IX	E7 2 1 3 4 x x XI	F#min7 2 1 3 3 x x XII	G#min7b5* 2 1 3 3 x x XIV no 5th	AMaj7 2 3 3 x x XV
E Major	E#Maj7 x 2 1 3 4 x V	Fmin7 x 2 1 3 4 x VI	Gmin7 x 2 1 3 4 x VIII	A#Maj7 x 2 1 3 4 x X	B7 x 2 1 3 4 x XII	Cmin7 x 2 1 3 4 x X, XII	Dmin7b5* x 2 1 3 4 x XV no 5th	E#Maj7 x 2 3 4 x XVI
G Major	GMaj7 1 3 x 2 4 x IV	Amin7 1 2 x 1 4 x V	Bmin7 1 2 x 3 4 x VII	CMaj7 1 3 x 2 4 x IX	D7 1 3 x 2 4 x X	Emin7 1 3 x 2 4 x XII	F#min7b5 1 2 x 4 x XIV	GMaj7 1 3 x 2 4 x XVI
A Major	AMaj7 4 3 2 x x II	Bmin7 4 3 2 1 x x III	C#min7 4 3 2 1 x x V	DMaj7 4 3 2 1 x x VII	E7 4 3 2 1 x x VIII	F#min7 4 3 2 1 x x X	G#min7b5 4 3 2 1 x x XII	AMaj7 4 3 2 1 x x XIV
F Major	FMaj7 x x 2 1 4 4 II	Gmin7 x x 3 1 4 4 IV	Amin7 x x 3 1 4 4 V	BbMaj7 x x 2 1 4 4 VII	C7 x x 2 1 3 4 IX	Dmin7 x x 3 1 4 4 X	Emin7b5* x x 3 1 4 4 XII no 5th	FMaj7 x x 2 1 4 4 XIV

* Note: Chords ii through vii will have the same spelling as the I chord when the scale is harmonized along a single string set. So, if the I chord is spelled with no 5th (R-3-7-3), the vii chord will have no b5 (R-b3-b7-b3). This is an exceptional case, since we would usually want the b5 present to define the min7b5 harmony.

Lesson 3B: Two More Tunes

Based on the Major Scale

Try these tunes on for size. Follow the procedure for learning a new tune outlined on page 59. Learn the melody in two octaves, learn two sets of chord voicings and be able to solo using the major scale. Use the E^b Major scale for *Noisy Nights* and the F Major scale for *The Creature*. Have fun!

NOISY NIGHTS

Track

Chord voicings: E^bMaj7, A^bMaj7, E^bMaj7, A^bMaj7, Gmin7

Chord voicings: Cmin7, Fmin7, B^b7, Fmin7, B^b7, E^bMaj7

Chord voicings: A^bMaj7, Gmin7, Fmin7, E^bMaj7, A^bMaj7

Chord voicings: Gmin7, Fmin7, B^b7, D.C. al Coda, Fmin7, B^b7, E^bMaj7

THE CREATURE

Track
24

FMaj7 C7 FMaj7 C7 B^bMaj7

T
A
B

C7 1 FMaj7 C7 2 FMaj7 C7 FMaj7

T
A
B

Dmin7 Gmin7 B^bMaj7 C7 FMaj7 Dmin7

T
A
B

Gmin7 Amin7 Dmin7 Gmin7 D.C. al Coda C7 FMaj7 C7 FMaj7

T
A
B

Lesson 4A: More Major Chord Scales

	I	ii	iii	IV	V7	vi	vii	I
D Major	DMaj7 x 4 3 1 1 x II	Emin7 x 4 3 2 1 x IV	F#min7 x 4 3 2 1 x VI	GMaj7 x 4 3 1 1 x VIII	A7 x 4 3 2 1 x IX	Bmin7 x 4 3 2 1 x XI	C#min7b5 x 4 3 1 1 x XIII	DMaj7 x 4 3 1 1 x XIV
Gb Major	Gbmaj7 x x 4 3 2 1 II	Abmin7 x x 4 2 3 1 III	Bbmin7 x x 4 2 3 1 V	Cbmaj7 x x 4 3 2 1 VII	D7b x x 4 3 2 1 VIII	Ebmin7 x x 4 2 3 1 X	Fmin7b5 x x 4 3 2 1 XII	Gbmaj7 x x 4 3 2 1 XIV
C Major	CMaj7 x 2 4 1 3 x VI	Dmin7 x 2 3 1 4 x VIII	Emin7 x 2 3 1 4 x X	FMaj7 x 2 4 1 3 x XI	G7 x 2 3 1 4 x XII	Amin7 x 2 3 1 4 x XIV	Bmin7b5 x 2 4 1 3 x XVI	CMaj7 x 2 4 1 3 x XVIII
D Major	DMaj7 x x 2 4 1 3 III	Emin7 x x 1 3 1 4 V	F#min7 x x 1 3 1 4 VII	GMaj7 x x 2 4 1 3 VIII	A7 x x 2 3 1 4 X	Bmin7 x x 1 3 1 4 XII	C#min7b5 x x 1 3 1 2 XIV	DMaj7 x x 2 4 1 3 XV
E Major	Emaj7 2 x 1 3 3 x II	Fmin7 2 x 1 4 3 x III	Gmin7 2 x 1 4 3 x V	Abmaj7 2 x 1 3 3 x VI	B7 3 x 1 4 2 x VIII	Cmin7 2 x 1 3 3 x X	Dmin7b5 2 x 1 3 3 x XII	Emaj7 2 x 1 3 3 x XIII
E Major	Emaj7 2 4 1 3 x x III	F#min7 2 4 1 3 x x V	G#min7 2 4 1 3 x x VII	AMaj7 2 4 1 3 x x VIII	B7 2 4 1 3 x x X	C#min7 2 4 1 3 x x XII	D#min7b5 2 4 1 3 x x XIV	Emaj7 2 4 1 3 x x XV

Lesson 4B: Two More Tunes

Based on the Major Scale

Try these songs on for size. Use the procedure for learning a new song outlined on page 59. Improvise over *Julie in Wonderland* using the C Major scale, and use the D Major scale for *Samba de Shauna*.

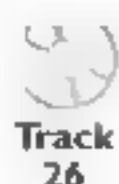
JULIE IN WONDERLAND

Track
25

FMaj7 Emin7 Dmin7 CMaj7 Dmin7 Amin7

1 Dmin7 G7 2 Dmin7 G7 CMaj7 Bmin7^b5 Amin7 Bmin7^b5

Amin7 Bmin7^b5 Amin7 Dmin7 G7 D.C. al Coda Dmin7 G7 CMaj7



SAMBA DE SHAUNA

Track
26

DMaj7 Bmin7 GMaj7 A7 Emin7 F#min7

T 7 5 7 7 4 7 4 7 5 8 7 5 7 8 5 (5)

A

B

Emin7 F#min7 1 Emin7 A7 2 Emin7 A7 Bmin7

T 8 5 (5) 7 5 8 7 (7) 5 7 5 5 6 (6) 7

A 7 (7)

B

GMaj7 DMaj7 GMaj7

T 7 7 4 7 5 7 7 4 7 4 7 5 7 4 7 (7) 7 7 4 7 5

A

B

Emin7 A7 D.C. al Coda Emin7 A7 Bmin7

T 7 7 4 7 4 7 8 7 5 7 5 7 5 5 6 (6) 7

A

B

CHAPTER 5

Lesson 1A: Roman Numerals and Transposition

There are two main reasons for the use of Roman numerals.

1. **Communication.** If someone is trying to explain a chord progression to you, it is easier to see the nature of the progression if they say, “ii-V-I in C, then iii-vi-ii-V-I in F, then ii-V-I in B^b” than if they rattled off a whole list of chord names. As you will see, many types of songs follow rather predictable patterns, and these patterns are usually described in Roman numerals.
2. **Transposition.** Transpose means to change the key. If you know your scales and the diatonic chords for those scales, transposing is no big deal. Learn all of your songs in Roman numerals. Then you will have learned the material in a “universal key.” You can then simply “plug into” the actual key you want. Working on this now will save you much work (and possible embarrassment) later. Check out these examples and notice how the chords are different, but the progression stays the same:

In F

61

Staff	Measure 1	Measure 2	Measure 3	Measure 4
1	I FMaj7	iii Amin7	vi Dmin7	
2	ii Gmin7	V7 C7	I FMaj7	
3	IV B ^b Maj7	V7 C7	vii Emin7 ^b 5	vi Dmin7
4	ii Gmin7	V7 C7	I FMaj7	V7 C7

On the next page our progression appears in the keys of C and A^b respectively.

In C

62

I
CMaj7

iii
Emin7

vi
Amin7

ii
Dmin7

V7
G7

I
CMaj7

IV
FMaj7

V7
G7

vii
Bmin7^{b5}

vi
Amin7

ii
Dmin7

V7
G7

I
CMaj7

V7
G7

In A^b

63

I
A^bMaj7

iii
Cmin7

vi
Fmin7

ii
B^bmin7

V7
E^b7

I
A^bMaj7

IV
D^bMaj7

V7
E^b7

vii
Gmin7^{b5}

vi
Fmin7

ii
B^bmin7

V7
E^b7

I
A^bMaj7

V7
E^b7

Exercise

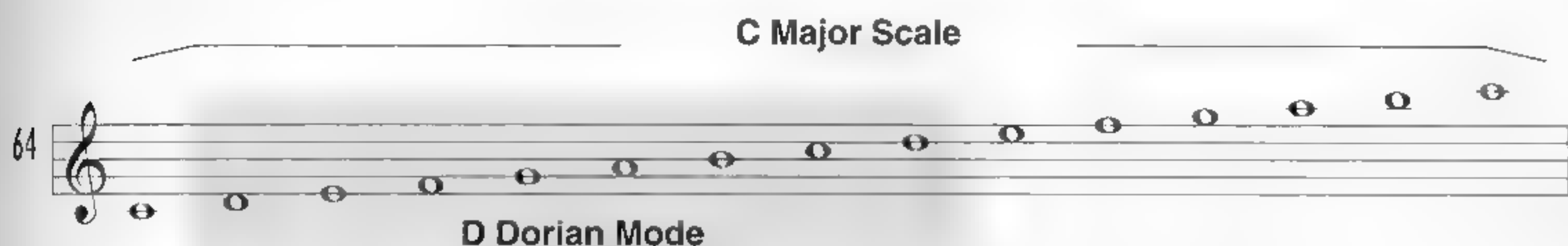
Practice transposing and playing the following progressions in all keys:

1. I-IV-V7
2. I-vi-ii-V7
3. I-vi-IV-V7
4. iii-vi-ii-V7-I
5. I-IV-iii-vi-ii-V7
6. I-IV-vii-iii-vi-ii-V7

Lesson 1B: Modes of the Major Scale—The Basics

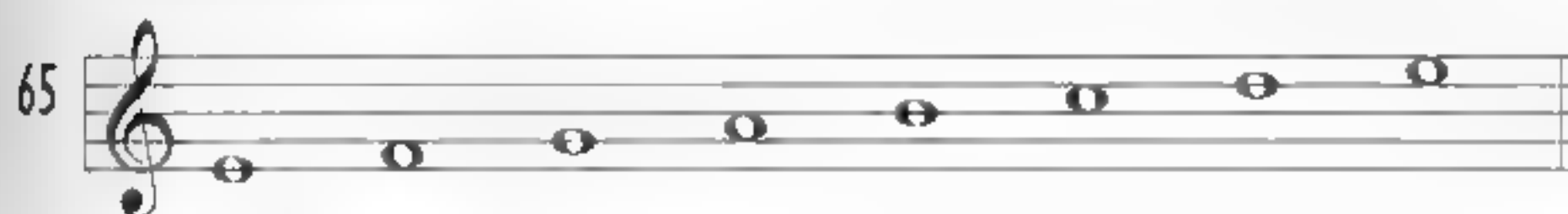
Creating modes from scales is a way of generating new scales for improvising over various chords. To create a set of modes, you simply play the scale from a note other than the root and continue ascending for an octave.

Here is a C Major scale, which, by the way, is also known as the Ionian mode. If we played the notes in this scale from the note D, and continued until D appeared again, we would have created the D Dorian mode.

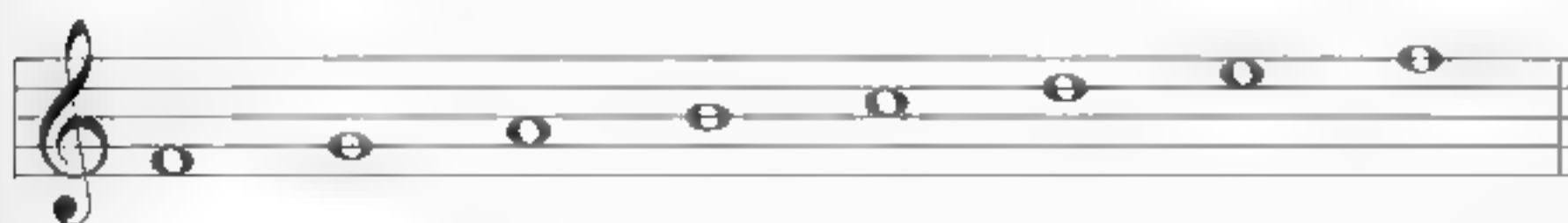


Each mode of the major scale corresponds to the diatonic chord that shares the same root. The C Ionian mode is used to improvise over CMaj7, the I chord. The D Dorian mode would be used over Dmin7, the ii chord. Here are the rest of the modes that we can generate from the C Major scale and their corresponding diatonic chords.

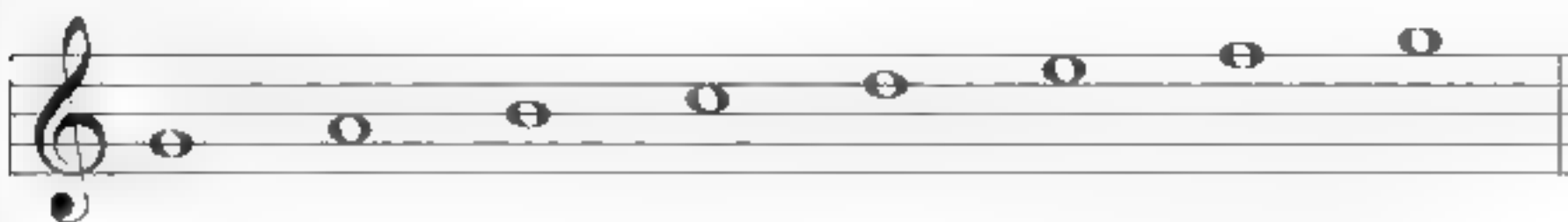
E Phrygian Emin7



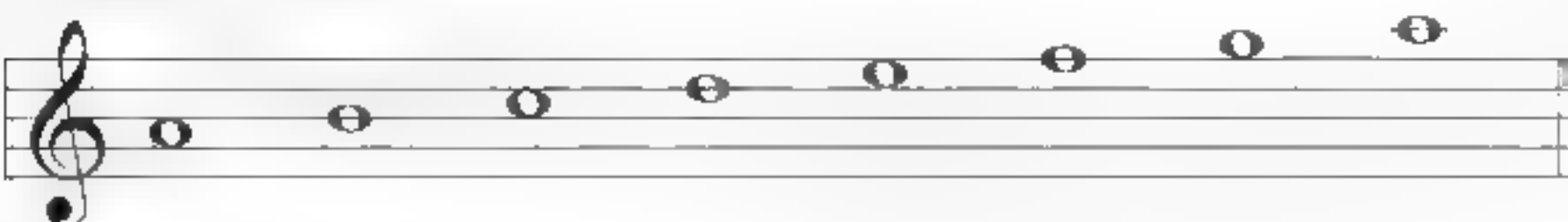
F Lydian F Maj7



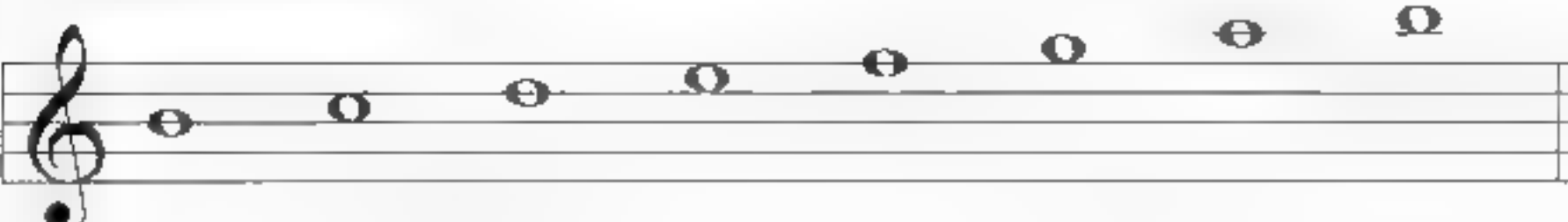
G Mixolydian G7



A Aeolian Amin7



B Locrian Bmin7^{b5}



This works for all major scales and their diatonic chords. Here they are in G.

So far, the progressions in this book have been diatonic. As you play more advanced music you will find this situation to be less and less common. The modes of the major scale will help you improvise over chords in more complicated progressions that include some chords that may not be diatonic (natural to the key).

Exercise

We'll put these into practice soon, so you should write out the modes for all the major scales and memorize their names.

66

G Ionian G Maj7

A Dorian A min7

B Phrygian B min7

C Lydian C Maj7

D Mixolydian D7

E Aeolian E min7

F# Locrian F# min7b5

PHOTO • COURTESY OF MUSE RECORDS



Great jazz artists such as Pat Martino play in a modal context all the time.

Lesson 2A: More About Roman Numerals and Transposition

Life is easy when the chord progression you are transposing is completely diatonic, as in the previous examples. This will not be the usual case. Take a look at this progression:

$\frac{4}{4}$ CMaj7 | E7 | A7 | Dmin7 | E7 | Amin7 | D7 | Dmin7 G7 ||

CMaj7, Dmin7, Amin7 and G7 are all natural to the key of C, but E7, A7 and D7 are not. The chords that are natural to the key are indicated with Roman numerals, as usual. If the root of the chord belongs in the key, but the chord type is different than usual (for instance, it should be min7, but now it's 7), it is necessary to indicate the new chord type. It may also be necessary to change from lower case to upper case Roman numerals, or vice versa. For instance, in C: Emin7=iii, E7=III7. Or, Dmin7=ii, D7=II7). You may use sharp # and flat b signs to show a non-diatonic root. For instance, in the key of C iii is Emin7, so E^bmin7 would be ^biii.

$\frac{4}{4}$ ^ICMaj7 | ^{III7}E7 | ^{VI7}A7 | ⁱⁱDmin7 | ^{III7}E7 | ^{vi}Amin7 | ^{II7}D7 | ⁱⁱDmin7 ^{V7}G7 ||

You will often find songs having too many chords that fall outside of the key to use this system. When this occurs, check to see if a series of chords can be thought of as belonging to another key. You are then thinking of Roman numerals that are traveling through different keys. Check this out:

$\frac{4}{4}$ C: ^ICMaj7 | ⁱⁱDmin7 ^{V7}G7 | ^ICMaj7 | ^{F:}Gmin7 C7 | ^IFMaj7 |
C: ^ICMaj7 | ⁱⁱDmin7 ^{V7}G7 | ^ICMaj7 ^{VII7}B7 | ^{E^b:}Fmin7 ^{B^b7} | ^{C:}ii ^{V7}Dmin7 G7 ||

In this example we are using *parent key* thinking along with our usual thinking. The term *parent key* or *key center* refers to the major scale from which the chords were derived. Therefore, in the first two measures we are thinking of our parent key as C Major, so the progression is I-ii-V7-I. In measures three and four we would think of our parent key as F Major, so the progression is ii-V7-I. Measures five and six return us to the parent key of C. Our progression is now I-ii-V7-I-VII7. Notice that B7 is marked with an upper case Roman numeral, to show that it is not the usual B chord for the key of C, which would be Bmin7^b5 (vii). Next we used a combination of qualifiers and the new thinking in parent keys. Measure seven is ii-V7 in the parent key of E^b, and measure eight returns us to the key of C, where our progression is ii-V7.

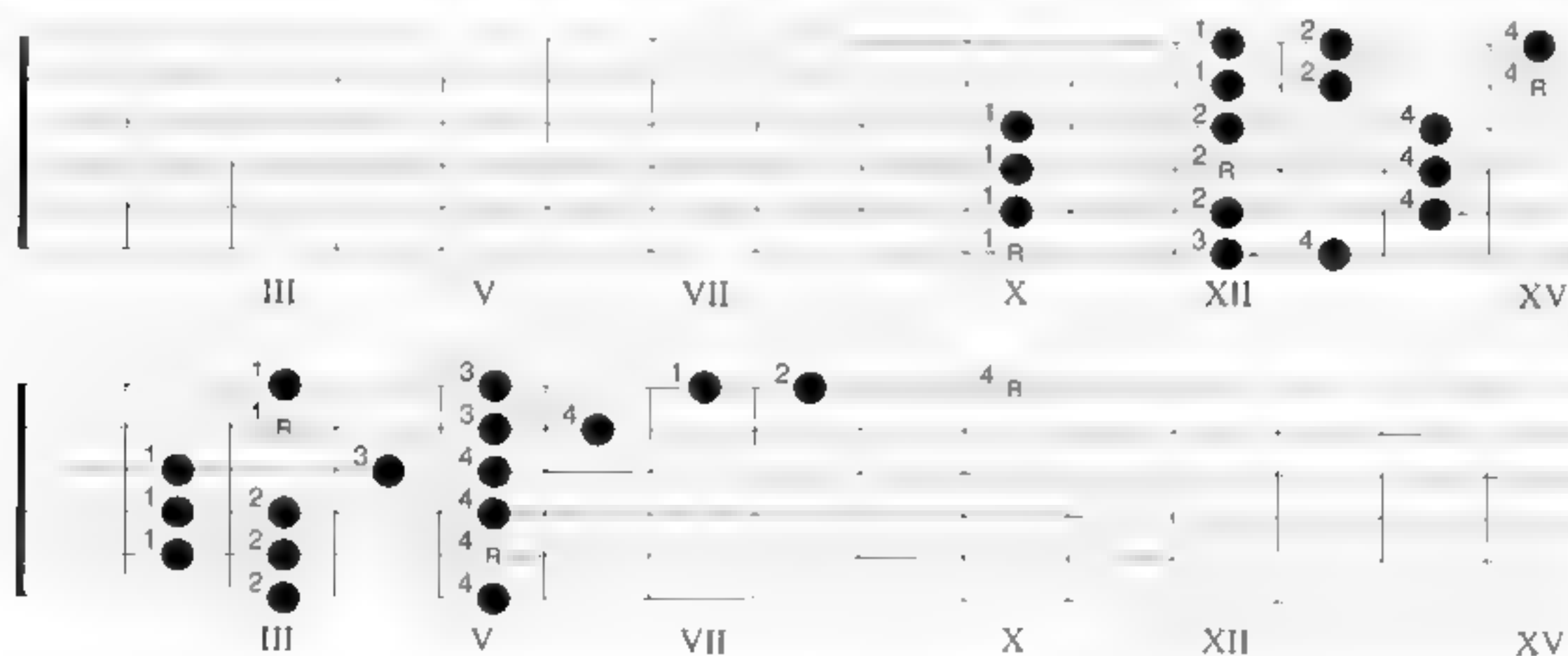
A little hands-on experience will show you how automatic this kind of thinking can become. Don't put this off—you need to learn how to do this. You'll pick this up very rapidly if over the next few days you transpose four or five tunes into six different keys.

Lesson 2B: Modes of the Major Scale— Parallel-Approach Fingerings

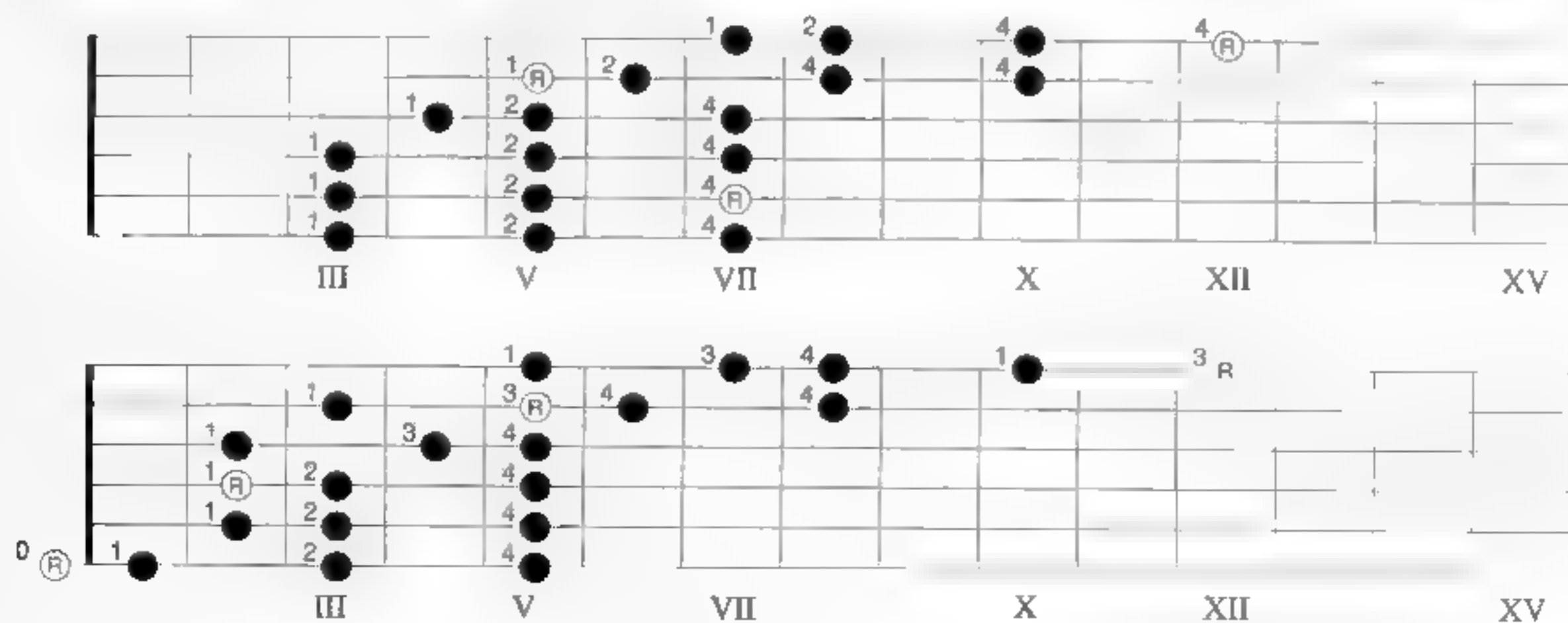
There are numerous ways to think about and use the modes of the major scale. Many players like to think of them as separate scales apart from the major scale itself. The essence of this approach is to learn separate fingerings for each mode, rather than relating each mode back to its parent major scale. This is known as the “parallel-approach,” and is a quite effective way of thinking. This book will also cover the “derivative approach,” but you should realize that there are actually five separate approaches one could use. (These are covered in my *Guitar Mode Encyclopedia* published by the National Guitar Workshop and Alfred Publishing).

Here are two fingerings for each mode of the major scale. There are many more fingerings you could learn and this could take you months, or even years. In time it would be a very good idea for you to work up some more fingerings in various areas of the fingerboard.

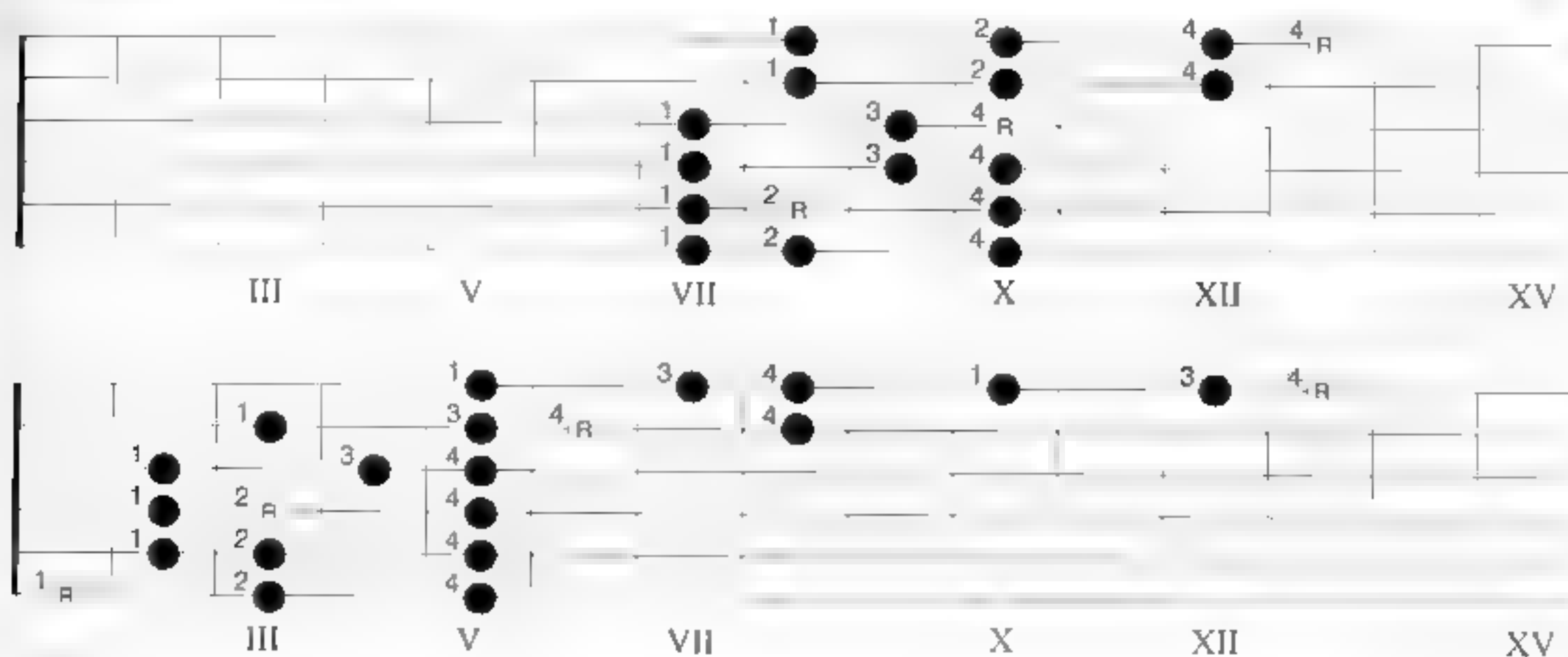
D DORIAN



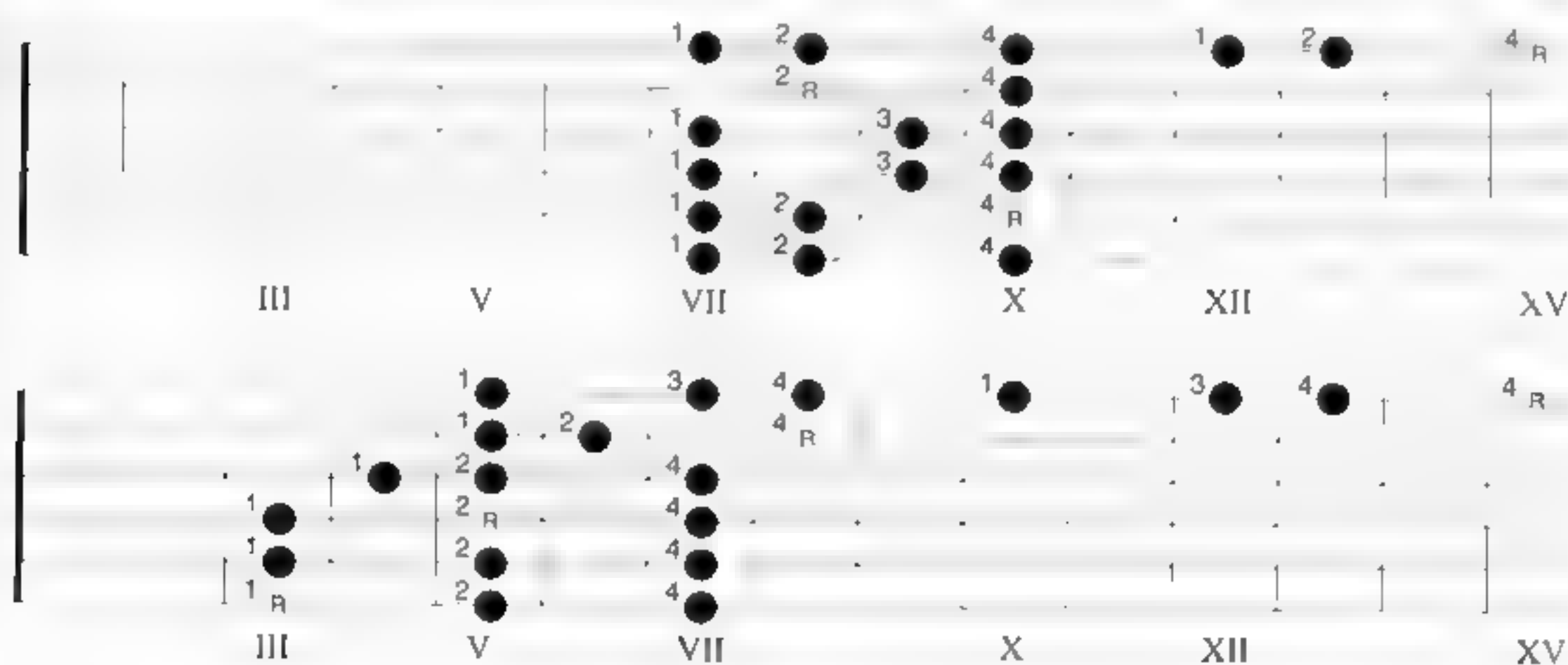
DERIVATIVE



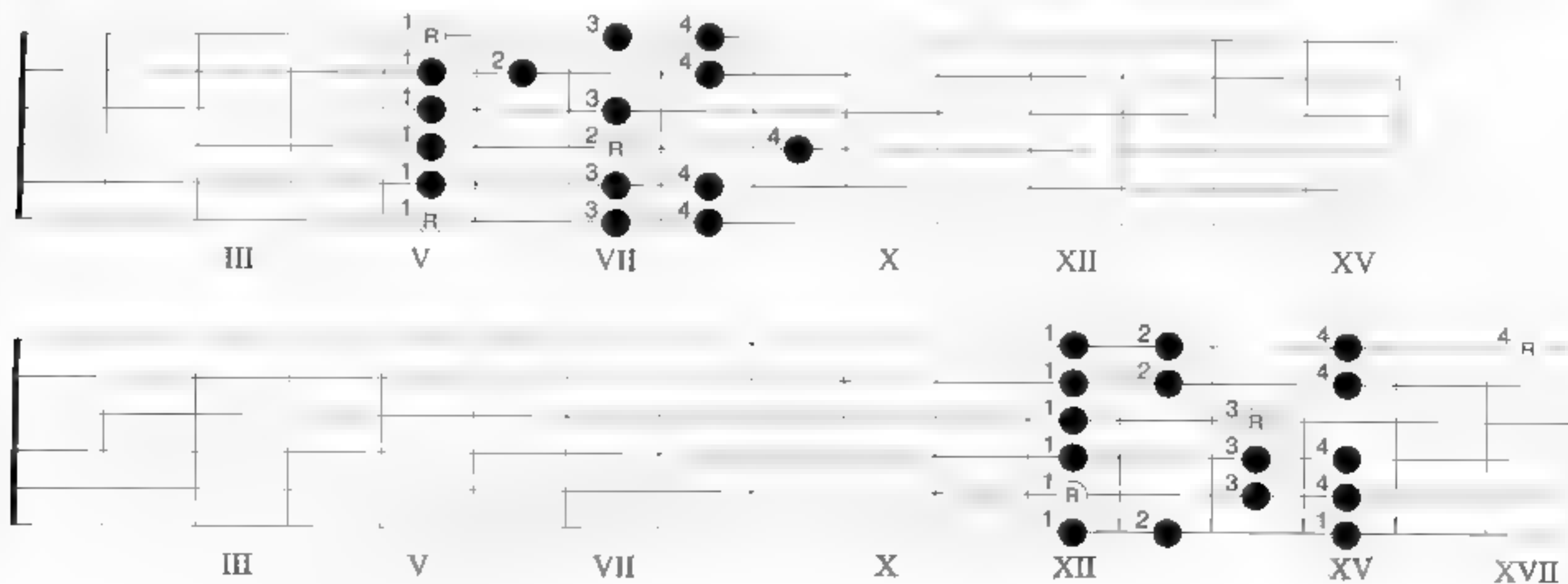
FLUTTER



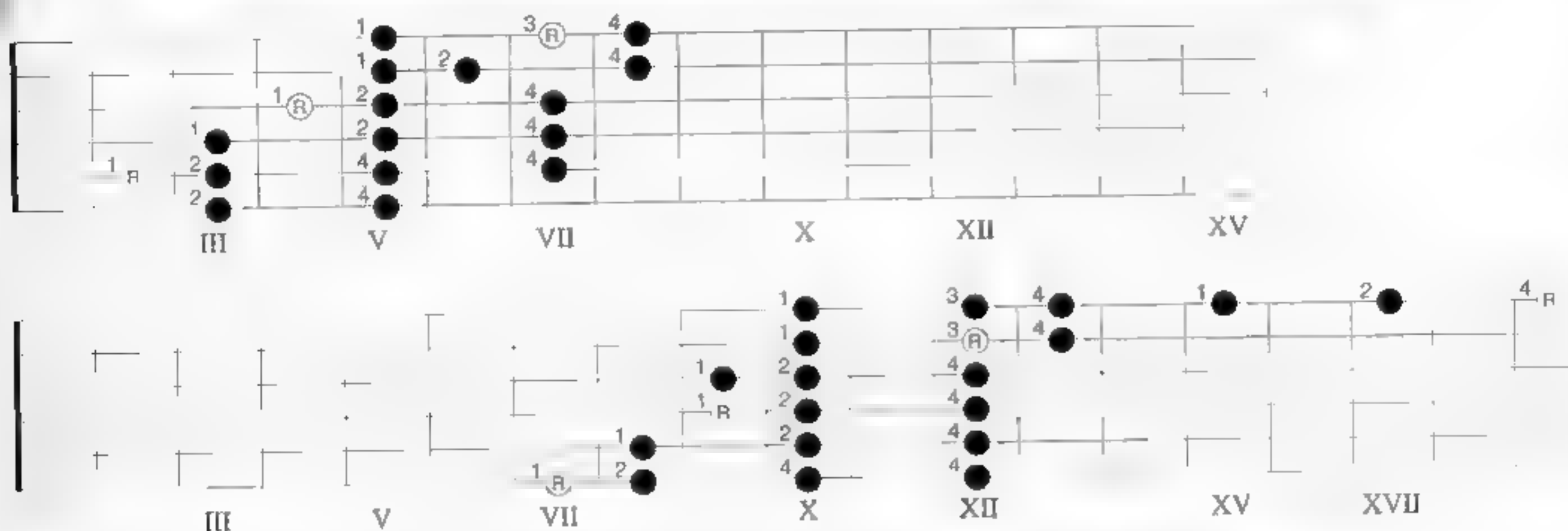
GRINDYMAN



ALABIAN



Bb LOCRIAN



PRACTICE PROGRESSIONS

At first, it may be a good idea to repeat each measure of these chord progressions many times. This will help you get a handle on the fingerings for every mode, and enable you to move them around easily. You can record them to play over, or use the CD that is available with this book.

C Ionian

CMaj7

F Dorian or Aeolian

Fmin7

67

Track 27

G Dorian or Aeolian

Gmin7

Bb Dorian or Aeolian

Bbmin7

68

Track 28

C Dorian or Aeolian

Cmin7

D Mixolydian

D7

69

Track 29

F Aeolian

Fmin7

Eb Mixolydian

Eb7

Db Mixolydian

D7

C Mixolydian

C7

70 *F Ionian or Lydian* *A^b Ionian or Lydian*
 FMaj7 A^bMaj7

Track 30

D^b Ionian or Lydian *G^b Ionian or Lydian*
 D^bMaj7 G^bMaj7

71 *G Ionian or Lydian* *B Mixolydian* *E Dorian or Aeolian* *A Mixolydian*
 GMaj7 B7 Emin7 A7

Track 31

A Dorian or Aeolian *C Dorian or Aeolian* *B Dorian or Aeolian* *B^b Locrian*
 Amin7 Cmin7 Bmin7 B^bmin7^b5

A Dorian or Aeolian *D Mixolydian* *B Mixolydian* *E Dorian or Aeolian*
 Amin7 D7 B7 Emin7

A Dorian or Aeolian *A^b Mixolydian* *G Ionian or Lydian* *D Mixolydian*
 Amin7 A^b7 GMaj7 D7

Lesson 3A: Vertical Chord Scales

In all of the previous chord scales you have learned, the chords progressed up the fingerboard on a single string set, from lower to higher positions. This was valuable because it allowed you to see how each voice in each chord ascended scale-wise. It is also a good idea to learn chord scales in a vertical direction, across the string sets. This way you will learn all the diatonic chords in closer proximity. The examples on this page will use two adjacent string sets, as will Lesson 4A. Lesson 5A will use three string sets. Be sure to transpose all examples to every possible key.

	I	ii	iii	IV	V7	vi	vii	I
G Major	GMaj7 1 3 2 2 x x II	Amin7 1 3 1 1 x x V	Bmin7 1 3 1 1 x x VII	CMaj7 1 3 2 2 x x VIII	D7 x 1 3 1 4 x V	Emin7 x 1 3 1 2 x VII	F#min7b5 x 1 3 2 4 x IX	GMaj7 x 1 3 2 4 x X
A Major	AMaj7 2 1 3 3 x x IV	Bmin7 2 1 3 3 x x V	C#min7 2 1 3 3 x x VII	DMaj7 2 1 3 3 x x IX	E7 x 2 1 3 4 x VI	F#min7 x 2 1 3 4 x VII	G#min7b5 x 2 1 3 4 x no 5th X	AMaj7 x 2 1 3 4 x XI
C Major	CMaj7 4 3 2 1 x x V	Dmin7 4 3 2 1 x x VI	Emin7 4 3 2 1 x x VIII	FMaj7 4 3 2 1 x x X	G7 x 4 3 2 1 x VII	Amin7 x 4 3 2 1 x IX	Bmin7b5 x 4 3 1 1 x XI	CMaj7 x 4 3 1 1 x XII
E Major	EMaj7 2 4 1 3 x x III	F#min7 2 4 1 3 x x V	G#min7 2 4 1 3 x x VII	AMaj7 2 4 1 3 x x VIII	B7 x 2 3 1 4 x V	C#min7 x 2 3 1 4 x VII	D#min7b5 x 2 4 1 3 x VIII	EMaj7 x 2 4 1 3 x X
B^b Major	B ^b Maj7 3 3 1 1 x x III	Cmin7 2 2 1 1 x x V	Dmin7 2 2 1 1 x x VII	E ^b Maj7 3 3 1 1 x x VIII	F7 x 2 4 1 3 x VI	Gmin7 x 2 2 1 3 x VII	Amin7b5 x 2 2 1 3 x VIII	B ^b Maj7 x 3 3 2 x X
A^b Major	A ^b Maj7 x 1 2 3 x x IV	B ^b min7 2 x 3 3 x x VI	Cmin7 2 x 3 3 x x VII	D ^b Maj7 1 x 2 3 x x IX	E7 x 1 x 2 4 x VI	Fmin7 x 1 x 2 3 x VIII	Gmin7b5 x 1 x 2 3 x no 5th X	A ^b Maj7 x 1 x 2 3 x XI

Lesson 3B: Modes of the Major Scale— Derivative Approach

In the previous two “B” lessons we started looking at the modes of the major scale. Lesson 1B focused on the basics of generating these modes. Lesson 2B talked about viewing these modes as separate scales with their own fingerings. One question most students have at this point is “Even though I understand the concept of creating modes, and have learned a few fingerings, aren’t these just major scales that I’m playing?” The answer is yes! It’s just that using different approaches to viewing the modes can actually create different sounds.

In the derivative approach, the player looks at a chord and decides to use a major scale from which it was produced. In some ways, this approach can be a faster way to learn the modes, although time should be spent thinking in terms of the parallel approach as well. In the derivative approach, when you see a Dmin7 chord, you might think: Dmin7 is the ii chord in the C Major scale, so if you use the C Major scale, but emphasize the D as the root, you are actually in the D Dorian mode. Dmin7 is the iii chord in the B[♭] Major scale, so playing a B[♭] Major scale, but stressing B[♭] as the root, puts you in the D Phrygian mode. Or, Dmin7 is the vi chord in the F Major scale, so playing the F Major scale, emphasizing the D as the root, puts you in D Aeolian. Since you already know plenty of major scale fingerings, the derivative approach is a way to start using modes right away.

Since harmonizing any major scale always produces two Maj7 chords (I and IV), three min7 chords (ii, iii and vi), one dominant 7th chord (V7) and one min7[♭]5 chord (vii), it is safe to say:

1. Every Maj7 chord has two major scale choices to use for improvising.
2. Every min7 chord has three major scale choices to use for improvising.
3. Every dominant 7th chord has one major scale choice.
4. Every min7[♭]5 chord has one major scale choice.

Study this chart:

Chord	Scale Choice	Modal Sound
G Maj7	G Major (G Maj7 is the I chord) D Major (G Maj7 is the IV chord)	G Ionian G Lydian
F min7	E [♭] Major (F min7 is the ii chord) D [♭] Major (F min7 is the iii chord) A [♭] Major (F min7 is the vi chord)	F Dorian F Phrygian F Aeolian
A7	D Major (A7 is the V7 chord)	A Mixolydian
D min7 [♭] 5	E [♭] Major (D min7 [♭] 5 is the vii chord)	D Locrian



Scott Henderson

Use the following progressions to gain an understanding of the derivative approach to the modes. Listen carefully to the difference in sound each mode produces over the same chord. You will probably enjoy some sounds right away. Others, you may have to grow into. Try not to make too much of a value judgment about the sounds various modes produce. Simply categorize. Context is everything. Knowing what sounds are available and where to find them is the whole point of this study. This will lead to a greater command over the overall effect of your improvised solos and your instrument in general.

Track 32	FMaj7	Cmin7
	F Major Scale (Ionian) C Major Scale (IV Lydian) _ _ _ _ _	B ^b Major Scale (ii Dorian) A ^b Major Scale (iii Phrygian) E ^b Major Scale (vi Aeolian) _ _ _ _ _
	B ^b Maj7	B ^b min7
	B ^b Major Scale (Ionian) F Major Scale (IV Lydian) _ _ _ _ _	A ^b Major Scale (ii Dorian) G ^b Major Scale (iii Phrygian) D ^b Major Scale (vi Aeolian) _ _ _ _ _
Track 33	Fmin7	E ^b 7
	E ^b Major Scale (ii Dorian) D ^b Major Scale (iii Phrygian) A ^b Major Scale (vi Aeolian) _ _ _ _ _	A ^b Major Scale (V7 Mixolydian) _ _ _ _ _
	D ^b 7	C7
	G ^b Major Scale (V7 Mixolydian) _ _ _ _ _	F Major Scale (V7 Mixolydian) _ _ _ _ _
Track 34	Dmin7 ^b 5	G7
	E ^b Major Scale (vii Locrian) _ _ _ _ _	C Major Scale (V7 Mixolydian) _ _ _ _ _
	Cmin7 ^b 5	F7
	D ^b Major Scale (vii Locrian) _ _ _ _ _	B ^b Major Scale (V7 Mixolydian) _ _ _ _ _

Lesson 4A: More Vertical Chord Scales

Here is another set of vertical chord scales, this time on the middle and top string sets. Transpose these to several other keys.

	I	ii	iii	IV	V7	vi	vii	I
C Major								
E♭ Major								
D Major								
F Major								
G Major								
B♭ Major								

Lesson 4B: Two Modal Tunes

PHOTO • COURTESY INSTITUTE OF JAZZ STUDIES



John Coltrane

During the 1960s many jazz artists started playing what is now termed “modal” music. Saxophonist John Coltrane, trumpeter Miles Davis and guitarist Gabor Szabo were at the forefront of this movement. Up until that time most jazz songs were characterized as having many chord changes traveling through many keys. Most jazz is still like this, but the modal movement added a new element to the style.

Modal tunes are usually based around very few chord changes, so improvisation is based on just a few scales. The melody is usually written in a single mode. Learning the following two tunes will help you get the feel for this style. After learning the melody and the chord changes, use the CD (or record the changes) and practice your modal improvisation.

Track
35

NOSH 4 JOSH

Use G Dorian (or think F Major scale) over Gmin7

Use A^b Dorian (or think G^b Major scale) over A^bmin7

Gmin7

Musical notation for the first system of "NOSH 4 JOSH" in Gmin7. The staff shows a melody in 4/4 time. Below the staff is a guitar fretboard diagram with strings T, A, and B labeled. The fret numbers are: 3 5 3 5 6 5 3 5, 3 5, 3 5 3 5 6 5 3 5, 3, 3 5 3 5 6 5 3 5.

Gmin7

A^bmin7

Musical notation for the second system of "NOSH 4 JOSH". The first part is in Gmin7 and the second part is in A^bmin7. The staff shows a melody in 4/4 time. Below the staff is a guitar fretboard diagram with strings T, A, and B labeled. The fret numbers are: 3 5, 3 5 3 5 6 5 3 5, 3, 4 6 4 6 7 6 4 6, 4 6.

A^bmin7

Musical notation for the third system of "NOSH 4 JOSH" in A^bmin7. The staff shows a melody in 4/4 time. Below the staff is a guitar fretboard diagram with strings T, A, and B labeled. The fret numbers are: 4 6 4 6 7 6 4 6, 4, 4 6 4 6 7 6 4 6, 4 6, 4 6 4 6 7 6 4 6.

A^bmin7 Gmin7

4 3 5 3 5 6 5 3 5 3 5 3 5 3 5 6 5 3 5 3

Track 36 CHOCOLATE TUNA ENCHILADAS

Use F Lydian (or think C Major scale) over FMaj7

Use A^b Lydian (or think E^b Major scale) over A^bMaj7

Use A Dorian (or think G Major scale) over Amin7

FMaj7 A^bMaj7

7 (7) 5 7 8 7 (7) 5 8 6 5 (5) 8 6 7 5 7 (7) 8 7 5 7 (7) 5 8 5

A^bMaj7 FMaj7

7 8 6 8 6 8 (8) 4 5 7 5 6 8 7 5

Amin7

8 5 7 7 5 5 7 5 8 5 7 7 5 5 7 5 8 5 7 8 7 5 10 8 7

Lesson 5A: More Vertical Chord Scales

Here is the third set of vertical chord scales. By now you should have a firm grasp of this material. Try coming up with your own versions. There is not one "right way" to do this, and you will probably find ways that seem easier or more efficient to you. Experiment all you like, just make sure you always transpose your findings to several other keys.

	I	ii	iii	IV	V7	vi	vii	I
F Major	FMaj7 1 3 2 2 x x II	Gmin7 3 1 1 x x III	Amin7 x 0 2 0 1 x II	B ^b Maj7 x 1 3 2 4 x II	C7 x 1 3 1 4 x III	Dmin7 x x 0 2 1 1 VI	Emin7 ^b 5 x x 1 2 2 2 II	FMaj7 x x 1 3 3 3 III
G Major	GMaj7 2 1 3 3 x x II	Amin7 2 1 3 3 x x III	Bmin7 x 2 0 3 4 x II	CMaj7 x 2 1 3 4 x II	D7 x 2 1 3 4 x IV	Emin7 x x 2 0 4 4 II	F [#] min7 ^b 5 x x 3 1 4 4 II	GMaj7 x x 2 1 4 4 IV
D Major	DMaj7 4 3 2 1 x x vII	Emin7 4 3 2 1 x x vIII	F [#] min7 x 4 3 2 1 x v	GMaj7 x 4 3 1 1 x vII	A7 x 4 3 2 1 x IX	Bmin7 x x 4 2 3 1 VI	C [#] min7 ^b 5 x x 4 3 2 1 vIII	DMaj7 x x 4 3 2 1 xII
A Major	AMaj7 2 4 1 3 x x vIII	Bmin7 2 4 1 3 x x IX	C [#] min7 x 2 3 1 4 x VI	DMaj7 x 2 4 1 3 x vIII	E7 x 2 3 1 4 x IX	F [#] min7 x x 1 3 1 4 vII	G [#] min7 ^b 5 x x 1 3 1 2 IX	AMaj7 x x 2 4 1 3 X
C Major	CMaj7 2 2 1 1 x x v	Dmin7 2 2 1 x x vII	Emin7 x 2 2 1 3 x IV	FMaj7 x 3 3 1 2 x v	G7 x 2 4 1 3 x vII	Amin7 x x 1 1 1 1 v	Bmin7 ^b 5 x x 2 2 1 3 VI	CMaj7 x x 2 2 1 vIII
B^b Major	B ^b Maj7 1 x 2 3 x x vi	Cmin7 2 x 3 3 x x vIII	Dmin7 x 1 x 2 3 x v	E ^b Maj7 x 1 x 2 3 x vi	F7 x 1 x 2 4 x vIII	Gmin7 x x 1 x 2 2 v	Amin7 ^b 5 x x 1 x 2 2 vII	B ^b Maj7 x x x 3 4 vIII

no 5th

Lesson 5B: Two Modal/Diatonic Tunes

The tunes in this lesson contain situations where both diatonic thinking and modal thinking are necessary. When you have a tune that consists mainly of diatonic chords, use the major scale of the I chord. Then, when you get to a chord that is not natural to the key, switch to the modal approach.



MODELICIOUS

(Diatonic) C Major Scale

CMaj7 Amin7 Dmin7 G7 CMaj7

T 8 8 8 5 8 5 7 5 (5) 6 6 6 7 5 7 5 8 5 7 (7) 5 8 8 8 5 8 5

Amin7 1 Dmin7 G7 2 Dmin7 G7 CMaj7

T 7 5 (5) 5 6 7 5 9 5 5 6 7 8 (8) 8 5 6 7 9 7 7 5 (5)

(Modal) F Dorian

(Diatonic) C Major Scale

(Modal) D Mixolydian

Fmin7 CMaj7 D7

T 5 7 8 6 8 4 5 5 5 8 6 5 8 6 (6) 5 7 8 5 7 5 9 5 (5) 7 7 5 7 5 7

(Diatonic) C Major Scale

D7 G7 D.C. al Coda Dmin7 G7 CMaj7

T 5 5 5 (5) 9 5 7 5 6 7 8 (8) 8 5 6 7 9 7 7 5 (5)

Track BLUE TOFU

(Diatonic) F Major Scale

FMaj7

Gmin7

Amin7

Gmin7

FMaj7

Gmin7



Musical notation for the first system, showing a treble clef staff with a 4/4 time signature and a bass staff with fingerings (T, A, B) and numbers (5, 7, 5, 7, 8, 6, 5, 6, 7, 5, 5, 7, 5).

Amin7

Gmin7

(Modal) A Mixolydian
A7

(Modal) D Mixolydian
D7

Musical notation for the second system, showing a treble clef staff and a bass staff with fingerings (T, A, B) and numbers (7, 5, 7, 8, 6, 5, 6, 7, 5, 5, 5, 8, 5, 5, 7, 5, 5, 7, 5, 7).

(Modal) G Mixolydian
G7

(Modal/Diatonic) F Major Scale
C7

(Diatonic) F Major Scale
C7

FMaj7

D C al Coda

Musical notation for the third system, showing a treble clef staff and a bass staff with fingerings (T, A, B) and numbers (6, 6, 5, 7, 5, 9, 8, (8), 5, 8, 5, 5, 5, 5, 5, 5, 5, 5, 5).

PHOTO • COURTESY INSTITUTE OF JAZZ STUDIES



Gabor Szabo

How Jazz Works

Once you fully understand the basic format of jazz, it will never be confusing. A jazz arrangement generally follows this order:

1. One or more of the lead instruments in a group play the actual melody of the song (the *head*) while the rest of the band accompanies.
2. After the melody is played once or twice through, each band member takes turns improvising a completely new melody based on the chord changes (or “changes”) of the original melody.
3. After all the musicians solo, the original melody is once again played and the song is ended.

There are many variations of this, but you get the general idea.

A good jazz guitarist must be able to:

1. Play a song’s melody in two or three octaves.
2. Play the chord changes in several areas of the fingerboard.
3. Improvise freely through the chord changes.

You never really “finish” studying jazz. There is always more to know, and really, this process and a sense of musical growth is what should bring most of the enjoyment. The important thing is to take your time and enjoy the journey.

Technique

BASE LEFT AND RIGHT HAND TECHNIQUE

What is good technique? If you ask ten guitar teachers, you will probably receive ten different answers! Teachers teach what works for them. While nobody can claim to have the only “right way,” the basic idea is to train our hands to work so well that we can concentrate on musical content. You need to spend time working on technique in practice so that you don’t have to think about it during performance. It can take many years to get to that point.

The funny thing is, good technical habits don’t necessarily feel good or natural at first. Only after time do things start to feel comfortable. Don’t let this be a stumbling block. The same is true for practicing certain techniques. Spend some weeks or months working with a new technique before deciding if it is useful to you.

Keep this in mind while reading on the top of page 86. It is a list of what I find to be the most important aspects of good left hand technique.

1. Position your thumb behind the neck in "hitch-hiking" position pointing away from you (not around the neck). The idea here is to keep the back of the hand and the forearm in a straight line. There should be little or no bend in the wrist.
2. Keep your palm off the neck. This will help keep your wrist straight.
3. Use correct fingerings. Good fingering is not necessarily based on immediate comfort but rather what will make your entry into and exit from a particular note or chord easier and more nimble. I believe the fingerings given in this book will help in this area, although it is certainly possible to find good variations.
4. Place your fingers directly behind the frets instead of in the middle. This will produce the best sound and you won't have to press as hard. Intonation (playing in tune) will be better too.
5. Release excess tension and let the elbow hang loosely by your side.
6. Keep your fingers hovering as close to the strings as possible when they are not being used. Economy of motion is very important for fluency.

There are many ways of picking with the right hand. For now you should concentrate on *alternate picking*, which is simply alternating down-strokes and up-strokes. The motion should come from the forefinger and thumb along with the wrist. Small movements will allow you to play more rapidly. Practice on open strings, as well as with the scales you are learning. Be sure your up-strokes and down-strokes have the same volume and tone. Working on this will ensure a smooth and lyrical sound. This takes time to develop, so have patience and work on it often. You will find that your technical ability is not static—it is either improving or deteriorating. Maintenance is very important.

POSTURE

In spite of what most of us have seen in concert and on television, good posture while playing the guitar is important. Slouching, reclining or wearing the instrument around your knees greatly diminishes your ability to play quickly and accurately. True, there are many great players with less than perfect posture but some of these players are good in spite of their posture—not because of it. Maybe they would improve dramatically if they changed the way they sit, stand or hold the guitar.

Always use a strap. If you are using your hands to hold onto the instrument, you will lose some playing ability. Let the strap do the holding. Adjust your strap so the guitar is positioned at the same level whether you are sitting or standing. This way, your technique will be consistent.

Try to practice in the same chair every day. Sitting on the bed one day, on the floor the next day and on a stool yet another day will lead to inconsistent progress.

Sit up straight and hold the body of the guitar against your body. Don't lay the instrument on your lap. Relax both arms from the shoulder all the way down to your fingertips. Don't push the neck out in front of you. Pull the neck in so that when you look down slightly to your left, the fingerboard is right under your nose.

If you are sitting, it is OK to cross your legs, or keep both feet flat on the floor. If your guitar sits on top of your right thigh, learn to tap your left foot, or vice versa.

All of these things really make a difference in letting you play to your fullest potential.

BASIC STRUMMING TECHNIQUE

The key to playing a solid groove is in the right hand strumming technique. The idea is to set and maintain a tempo and a beat that does not fluctuate during the song.

- Step 1. Imagine or try to hear the song in your mind's ear before you start to play.
This will keep you from beginning the song too fast or too slowly, which is a common problem for inexperienced players.
- Step 2. Tap your foot to capture what you hear in your mind.
- Step 3. After you are sure of the tempo, start playing, keeping a firm hold on whatever pulse you have established.

Hold the pick firmly between your thumb and forefinger, let the other fingers float over the top of the guitar, and let the motion come from the wrist—not the arm or elbow. Practice both playing evenly and with accented strums. Experiment with the *timbres* (colors or tonal effects) produced by playing near the neck or near the bridge and all points in between. Also practice strumming loudly and softly. Learn to have complete control of your right hand. This will come in handy when we start discussing various comping styles later in this series.

FINGERSTYLE CHORDS

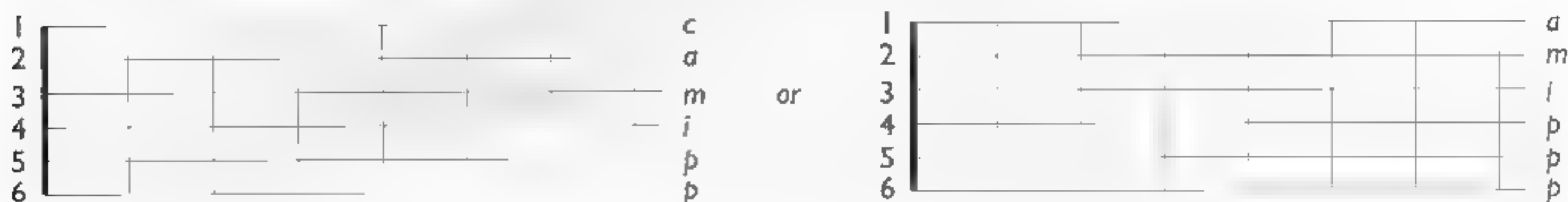
Most guitar students place about ninety percent of their attention and efforts on their left hand. Limitations in their playing are usually blamed on some fault of the left hand only. The truth of the matter is that, with the exception of hammer-ons, pull-offs, trills and other decorative devices, it usually takes two hands to produce one note. Therefore, equal attention should be paid to both hands at all times.

With single-note playing, most guitarists have left hands that are faster than their right hands. When both hands are fully developed, the right hand actually “powers” the left. In chordal playing there are numerous ways to activate the strings.

There are actually many styles of fingerstyle playing. In the traditional methods the thumb and first three fingers are used. In certain folk styles, the thumb and two fingers work pretty well. I use all four fingers and the thumb. The chart on the right shows the right hand finger designations:

thumb = *p*
first finger = *i*
middle finger = *m*
third finger = *a*
pinkie = *c*

Generally, *p* controls the sixth and fifth strings, while *i* is on the fourth, *m* is on the third, *a* is on the second and *c* is on the first. If *p* is playing on the fifth or fourth strings, *i* plays the third, *m* plays the second and *a* plays the first. Different tunes and exercises will require some shifting of hand placement. It pays to be flexible.



One advantage of playing fingerstyle chords is that you don't have to worry about muting strings or barring over a note that is unwanted in the chord. You pluck only the tones you want to hear. Playing fingerstyle also allows you to lower or raise the volume of individual notes in a chord. One other consideration is that playing fingerstyle is the only way to sound the voices simultaneously. When strumming with a pick or your thumb the notes will always appear one after the other. With fingerstyle techniques you sound harmonies much like a keyboard instrument—all the notes of a chord at the same moment. There are many great chords that are impossible to play with a pick. Spend time working on right hand techniques. It will pay off by giving you greater flexibility and versatility. It will allow you to play many more styles of music.

To play single-note lines fingerstyle, most jazz players either alternate their first two fingers, as in classical guitar technique. Some players alternate their thumb and second fingers. There are many good classical guitar books available. These should be investigated by those wishing to pursue these styles of picking. I recommend *Pumping Nylon* by Scott Tennant, available at your local music store, as a great resource of information about classical guitar technique.

PICK AND FINGERS TECHNIQUE

In addition to using a pick and developing fingerstyle technique, it is also a good idea to practice using a pick along with your three remaining fingers. Most players do this once in awhile, and for many it is their primary way of playing.

Usually the pick is held between *p* and *i* fingers and takes care of the sixth, fifth and fourth strings while *m* covers the third, *a* covers the second and *c* handles the first.



The advantage to this technique is that it allows you to switch from fingerstyle to using a pick with very little effort. When playing strictly fingerstyle, you either have to palm the pick, which can interfere with your right hand technique, or put it somewhere else (like in your mouth). The constant switching can be a hindrance. The only disadvantage is that you are pretty much limited to playing four-note chords, since two of your fingers are occupied with holding the pick. Like almost everything else with the guitar it is best to learn all techniques instead of relying on just one or two. This way you will be prepared for any musical situation that comes your way.

When learning a new chord form, always check to make sure that all of the voices in the chord are sounding. Sometimes students think they are sounding all the notes in a chord, but in reality they are accidentally muting one or more of the strings. Always check—what you get used to hearing, you will perceive as correct.

LEARNING SCALES TWO STRINGS AT A TIME

Instead of trying to learn an entire fingering at one time, many guitarists learn their patterns on only two strings at a time.

First practice the notes of a scale on only the sixth and fifth strings. Do this over and over until it feels very comfortable. The next step would be to practice the notes on only the fifth and fourth strings. When this feels easy, practice the pattern on the sixth, fifth and fourth strings over and over. Then practice the pattern on the fourth and third strings, later adding the notes on the sixth and fifth. Follow this pattern across to the first string. This makes learning new fingerings much less overwhelming and helps to see it with greater depth. This practice technique also works well with licks and arpeggios and will help you find more melodic possibilities.

THE VALUE OF LOCKED POSITIONS

For a long time, guitarists have learned to play by first learning the notes in open (or first) position, and later learning some scale fingerings that are moveable up and down the neck. In reality, most students could hardly wait to start playing “up the neck” because they never really saw their guitar idols play in the first position. Open position was definitely considered “kid stuff,” especially by rock and jazz guitarists. Guitar playing as we know it is still in its infancy and new ideas are cropping up all the time. Methods that work well for some guitarists don’t always get results for others. One objective of this series is to enable you to view and utilize the fingerboard in a variety of ways. With this in mind, we will deal with *locked positions* as well as single-string positions and open position.

Scales, arpeggios and licks are in *locked position* when they contain no open strings. This allows them to be moved around the fingerboard and played in other keys. The advantages to locked position ideas are that you can transpose them fairly easily and quickly. The disadvantage is that it keeps you stuck in *vertical* thinking. By vertical, I mean across the strings. Vertical thinking is not a bad thing. It’s just that when you use it to the exclusion of horizontal thinking (for instance, playing along a single string and including open position) it can severely limit your improvisational ideas. After you get used to thinking in open and single string positions, you will find that your ideas will take on dramatic changes.

The biggest advantage to playing scales in locked positions is that, when using the six major scale fingerings shown earlier in this book, no matter what position you are in you can play in eleven different keys without shifting. This is really useful when you have to improvise through many key centers rapidly. We will be working with this concept a bit in the following books in this series. We define a position as the span of six frets. Your first and fourth fingers cover two frets and your second and third fingers each cover one. The following diagrams show the starting notes, or roots, of all the keys you can play in when in third and seventh position. With this in mind, starting at the third fret, you can play in all the keys indicated in the diagram at the top of page 91.

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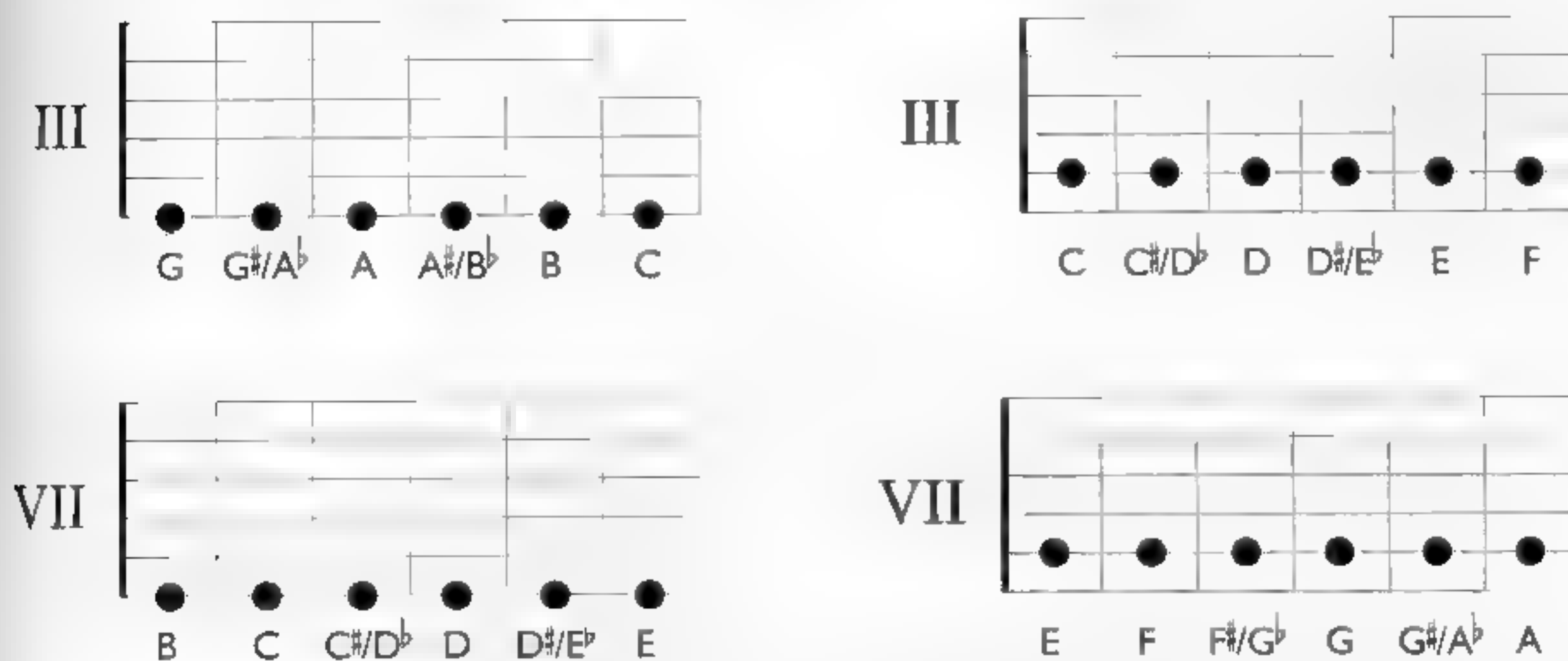
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LOCKED POSITION KEYS IN THIRD AND SEVENTH POSITION



Note: there will always be duplication of one key when playing in one six fret area. There will always be one key not in position will be found one fret down on the sixth string or one fret up on the fifth string. It is a good idea to practice your scales in all positions like this.

REVIEW THE MAJOR SCALES

By now, you should be realizing just how important the major scales are. Not only is it essential that you understand these scales, you must also work on getting from one scale to another physically. If you have been working on the six fingerings shown in this book, you are probably getting fairly proficient. Perhaps you are finding that drilling the scales can be tedious. Practicing scales is something you will probably do the rest of your life, so you need to come up with ways to keep it interesting. Here are some ideas.

1. Practice scales chromatically. Simply start the scale at the lowest fret possible. Play from the lowest note to the highest and back down. Move up one fret and do it again. Go all the way up the fingerboard this way, and then back down.
2. Practice the scales a whole step apart. Start the scale on the first fret and play it up and down. Then, skip the second fret and start the scale at the third fret. Continue the process of skipping very other fret. Once you have done this up and down the fingerboard, repeat the process starting on the second fret.
3. Practice the scales a minor 3rd apart. This is similar to the last idea except you are starting the scale two frets apart instead of skipping just one fret.
4. Practice the scales a 4th apart. Start with C, and then play F, B♭, E♭, A♭, D♭, G♭, B, E, A, D and finally G.
5. Practice the scales a 5th apart. Start with G and then play D, A, E, B, G♯, D♯, A♯, E♯, B♯, F and finally C.
6. All of the above ideas can be practiced another way as well: alternating ascending and descending scales. In other words, if you are practicing chromatically, you would first play the ascending scale, then move up to the next fret and play the descending scale. Move up again and ascend. Move up again and descend, and proceed up and down the fingerboard in this manner. The same approach should be used with whole steps, minor 3rds, 4ths and 5ths.

(continued on page 92)

7. Instead of practicing the same fingering up and down the fingerboard all the time, it is a good idea to practice all the fingerings you know in one position. If you are on the first fret, play the F scale (6/1), then play the B^b scale (5/1), then G^b (6/2), then B (5/2), then A^b (6/4) and finally D^b (5/4). Proceed up and down the fingerboard, moving your hand one fret at a time.
8. Practice the scale with melodic patterns. Once you have learned and memorized a scale fingering, practicing it over and over can be a real waste of time. Pick a new melodic pattern each week and work with it.
9. Practice your scales in different feels and time signatures. You will eventually play what you practice in your solos. If you only practice with certain feels, your solos will always sound the same. Listen to different kinds of jazz to get ideas for different rhythms. Swing feels, straight eighth, Latin and rock rhythms are common ones that you want to get to know. Also experiment with 3/4, 4/4, 2/4, and 6/8 meters.

These ideas should also be applied to every scale you learn!

LIMITING RHYTHMIC OPTIONS

When learning to improvise over a new progression, most players will utilize a technique I call "limiting rhythmic options." During the first few passes through the progression, they will play with only whole notes. When comfortable with this they will use only half notes, then all quarter notes and finally a steady stream of eighth notes. This technique will help you really hear how the notes in a scale behave against the background chords. It will also help you to break out of finger patterns that you automatically fall into and let you use more of the rhythmic tools that are available. Later on, when working with very complex chord progressions, this technique will help you learn to find your way through rapidly changing tonal centers. Make limiting rhythmic options a regular way of practicing whenever you learn new material and you will make much faster progress and help to keep your creativity alive.

USING MELODIC PATTERNS

Melodic patterns are short melodies that are repeated from each note in a scale. (You will find examples of these in the "B" lessons in Chapter 2 of this book.) If you improvise using only melodic patterns, your solos will end up sounding like exercises. Used in the right places, melodic patterns can make your solos sound much more mature. Here are three ways you can apply these in your solos:

1. Use them as filler. Let's face it: we're human and sometimes the ideas just don't flow as easily as we would like them to. Using a melodic pattern during these moments will provide an easy way to fill a few bars with something melodically interesting while you are waiting for your next flash of inspiration.
2. Use them to connect other ideas together. If you play an idea in one area of the fingerboard and then get an idea that will occur in another area, you can use a melodic pattern to work your way over from the first idea to the second. This creates smooth, longer lines that are a sign of musical maturity.
3. Playing these patterns will expose you to the sounds that are possible within each scale. This is perhaps the most important reason to study melodic patterns. Each pattern breaks up the scale in ways you might not otherwise discover. This will expand your range of melodic possibilities. In the future, once you have learned and studied many melodic patterns, you will find yourself combining interesting melodic bits from one pattern with parts of another. You will start to realize that improvising melodies is an art that has no limit.

Use different patterns with the different scale fingerings you are learning so that your ideas change in your solos as you switch fingerings. Be sure to practice these in all available octaves on your instrument. Don't forget to do this in all twelve keys. Melodic patterns should be practiced with every scale you ever learn. This will help you master every scale's melodic possibilities.

Soloing

FORM: USING AN OPENING, BODY AND CONCLUSION

You now have a working knowledge of how the major scale is applied over diatonic chord progressions. Be sure to supplement the songs and exercises in this book with other songs from different sources. Try to work in all keys. The time you invest in this work will pay off in countless ways in terms of knowing your instrument and in your ultimate freedom as an improviser.

It is quite normal at this point to make comments like "I'm hitting all the right notes, but my solos don't really sound very interesting," or "all my solos sound like exercises and scales." Remember that there is a lot more to improvising besides knowing what notes to play against what chords. There is a wealth of information to absorb, and it does take time. Your patience will truly pay off. You can think of learning to improvise in terms of two very broad areas. They are: 1) technically, what scale and other devices work in different harmonic situations, and 2) how to encourage your own creativity, or how to come up with valid musical ideas.

One way to start playing more creatively is to think of your solos in terms of form. People tend to enjoy music that seems to start somewhere and go someplace. Random playing will bore your audience. If you want people to listen to your solos you need to grab their attention first. This is what the *opening* is all about.

Opening: Start your solos with something that is easy for the listener to follow, or something startling, or something that is too soft or too loud. Maybe start with silence—that will always command attention. The opening is the time to play sparsely, to explore your ideas and moods and to see what your accompaniment is going to do. After you have set the tone for your solo it is time to build the *body* of your solo.

Body: The body usually gets a little busier to develop themes you have initiated. This is the time to make your lines longer and to use melodic patterns or licks, and maybe change register, timbre or dynamics. Generally, this would be the longest part of your solo. It should culminate in the *conclusion*.

Conclusion: The conclusion lets your listeners know the solo is ending, that you have made your statement, and now it's time to go. Players will sometimes save their "flash" element for this part of their solo. The use of repetition here is particularly helpful for adding intensity.

Many players see the opening, body and conclusion format as a way to control the contour of their solo as well. Maybe the opening is in the lower register leading to the body in the middle register and finally going to the higher register for the climactic conclusion. You could start very softly and end very loud or vice-versa. These form ideas are only suggestions and are not carved in stone. Listen to other player's forms and experiment!

FORM BASED ON MOTIF AND VARIATION

A motif is a short musical phrase. For instance, it can be a lick, a spontaneous idea, or a melodic pattern. For our purposes, a motif will mean a short phrase that becomes a *theme* in your solo. This theme becomes the basis for repetition or variation.

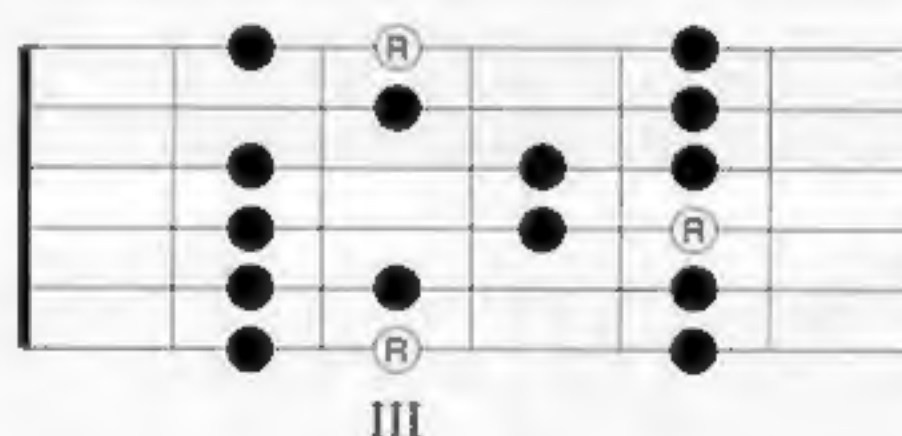
The concept of *variation on a theme* has many different meanings. If you have established a theme in your solo, examples of variation would include 1) maintaining the rhythmic figure but changing the pitches of the notes, or 2) maintaining the pitches of the notes and changing the rhythmic structure.

THE USE OF REPETITION IN YOUR SOLOS

Another element that is helpful in making your solos more interesting is the use of repetition. A phrase that is repeated over and over gives your listeners something to "hang on" to. When you never repeat a note or phrase, your solo can ramble. Sometimes this is the desired effect, but most good soloists employ repetition in their solos. Repetition also causes tension and keeps the listener's attention. Breaking the repetition eases the tension and resolution is achieved. This tension/release concept is central in almost all forms of improvisation and composition. A good solo is often the result of a tasteful treatment of tension and release.

Repetition tends to build intensity. This is why some players save this technique for the conclusion of their solo. There are many ways of achieving this effect. Sometimes you can fit a repetitive phrase through many chord changes. Sometimes it works better over static chord vamps (repetitions). Experiment to see what you like.

A guitaristic approach to repetition is the use of scale/finger patterns. Repeat scale passages on adjacent strings (or skip strings) over and over. Below are some examples of this using this G Major scale fingering:



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TAG ENDING (AFTERWORD)

You should realize that the skills you have been exposed to will take a while to master. Before moving on, you should be able to play all the tunes in this book. This means being comfortable playing the melodies in two or three octaves; playing chord changes in at least two areas of the fingerboard; improvising solos that reflect your understanding of the major scale and its modes; and melodic patterns with openings, bodies and conclusions. Strive for good tone and technique. Keep good time. These are some of the areas of study that all jazz musicians work on. Welcome to the club!

It is be a good idea to purchase one of the many jazz "fake-books" now available. A "fake" book is a very large anthology of standard jazz tunes. You can learn songs from that book using the same procedures you learned the ones in this book with. This would give you extra practice, and help you learn the jazz repertoire at the same time. Many of the tunes might be a little difficult at the beginning, but with further study you'll be swingin' in no time.

Try to play with as many other musicians as you can. This is of great value and cannot be overstressed. Listen to lots of music—there is quality in all styles, so don't be a jazz snob, you will only be limiting yourself. Listen to jazz played on other instruments as well. You may be surprised by what you can adapt to guitar. Most of all, enjoy what you are playing. There is a lot of work to do, so take your time and have fun.

Below, you'll find a list of guitarists you should hear. Listen to them and enjoy.

GUITARISTS

Kenny Burrell	Alan Holdsworth
Larry Carlton	Barney Kessel
Charlie Christian	Steve Khan
John Collins	Pat Martino
Al Dimeola	John McLaughlin
Joe Diorio	Wes Montgomery
Herb Ellis	Oscar Moore
Ron Eschete	Joe Pass
Tal Farlow	Emily Remler
Bruce Foreman	John Scofield
Frank Gambale	Django Reinhardt
Mick Goodrick	Howard Roberts
Ted Greene	Mike Stern
Scott Henderson	Gabor Szabo
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INTERMEDIATE JAZZ GUITAR

This book is great for guitarists who have learned the basics of jazz harmony and improvisation. Topics include the ii-V-I progression, creating solo lines, altered chord formulas and "comping" in different jazz feels such as Latin, swing, ballad and even funk. Continuing the format of *Beginning Jazz Guitar*, every new concept is accompanied by etudes and songs for practice, and every chapter is clearly divided into harmony and improvisation lessons. Packed with literally hundreds of chord voicings and improv ideas, this book is a must for any serious student of jazz guitar.

MASTERING JAZZ GUITAR CHORD/MELODY

Learn to play the harmony, melody, rhythm and bass parts of any song simultaneously! Your guitar will become the ultimate jazz solo instrument when you master the techniques and concepts in this book. This book picks up where the harmony lessons in *Intermediate Jazz Guitar* leave off. Topics include integrating melody and harmony, developing bass lines, chord enhancement, quartal harmonies and arranging a guitar solo. Concepts are illustrated with lots of examples to practice, including arrangements of some traditional melodies.

MASTERING JAZZ GUITAR IMPROVISATION

Expand the boundaries of your knowledge and improvisation skills with this exciting book, which picks up where the improv lessons in *Intermediate Jazz Guitar* leave off. Topics include improvising over altered dominant chords, the diminished scale, the whole-tone scale, targeting the altered chords, revamping licks, modes of the minor scales and more! Loaded with easy-to-read scale diagrams and example phrases, this book is packed with essential information for the improvising jazz guitarist.



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